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HANDBOOK

FOR

TRAVELLERS IN CENTRAL ITALY,

INCLUDING

THE PAPAL STATES,

ROME,

AND

THE CITIES OF ETRURIA.

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With a Travelling Map.

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PREFACE.

THE volume now submitted to the public is intended to supply the traveller with a Guide Book to the Papal States, including Rome with its Contorni, and those cities of Etruria which lie between the Arno and the Northern Campagna. It includes also the two great roads from Florence to Rome, by Perugia and Siena. It was originally intended to comprise the Papal States and the kingdom of the Two Sicilies in a single volume; but as the work proceeded it was found impossible to do so without making it too bulky to be convenient to the traveller, and destroying its uniformity with the rest of the series which has been honoured with so large a share of approbation. The Central and Southern States of Italy are perhaps of greater interest than any other part of Europe: it has therefore been considered more desirable to describe them in separate volumes than to pass lightly over their historical scenes, or curtail the accounts of a large number of provincial cities, whose names are scarcely to be found in any other Guide Book. The present volume is on the exact plan of the Hand-Books for Germany, Switzerland, and Northern Italy, but is the work of a different author. It is the result of two journeys into Italy, and of an anxious desire to do justice to the country and the people by studying their characters on the spot, and by acquiring a personal knowledge not only of the great capitals, but of those remoter districts which are rich in historical and artistic associations beyond any other portions of the peninsula. The account of Rome will be found arranged on a more systematic plan than has hitherto been adopted. Instead of describing it in districts, the objects have been classified under separate heads, in order that the traveller may be enabled at a single glance to ascertain how much or how little it contains of any particular class. The materials for this portion of the work were collected, in the first instance, during a

residence in the capital for a considerable period in 1837 and 183
and have been verified and enlarged by two subsequent visits.

In a work of this kind, embracing so great a variety of subject
there must necessarily be deficiencies. Any corrections or ad
tions, the result of personal observation, authenticated by t
names of the parties who are so obliging as to communicate th
to the "Editor of the Hand-Books for Travellers," under cover
the Publisher, will be thankfully employed for future editions.

The volume which will follow this will include the continen
dominions of the King of Naples, the roads leading into them fr
the Papal States, and the island of Sicily.

INTRODUCTION.

General Topography.—2. *Government.*—3. *Justice.*—4. *Revenue.*—5. *Ecclesiastical Establishment.*—6. *Army and Navy.*—7. *Education.*—8. *Commerce and Manufactures.*—9. *Agriculture.*—10. *Characteristics of the Country.*—11. *Pelasgic Architecture.*—12. *Cyclopean Architecture.*—13. *The Etruscans.*—14. *The Romans.*—15. *Christian Architecture.*—16. *Sculpture.*—17. *Painting.*—18. *Books.*—19. *Chronological Tables.*—20. *Addenda.*

1. GENERAL TOPOGRAPHY.

THE Papal States are bounded on the north by the Lombardo-Venetian kingdom, on the east by the Adriatic, on the south-east by Naples, on the south-west by the Mediterranean, and on the west by Tuscany and Modena. The superficial area, according to Boscowich, is 18,117 Roman square miles: other authorities compute it as 13,000 or 14,000 Italian square miles, of 60 to a degree, and it has recently been estimated by government surveys at 13,017 Italian square miles. The Raccolta of 1833 shows that the total population of that year was 2,732,436, giving to the superficial area of 13,000 miles a ratio of rather more than 210 souls for every square mile. It is calculated, however, that only a third part of the surface is cultivated, and a considerable portion of the country is very thinly inhabited. Of its numerous rivers the Tiber only is navigable: on the coast of the Adriatic the Tronto and the Metauro are the most important, and the mouths of a few others serve as harbours for the light fishing craft of the gulf. The two great ports are Civita Vecchia, and Ancona; the ancient harbours of Terracina and Porto d'Anzo have been rendered useless to vessels of large burden, by immense deposits of sand. The principal lakes are those of Trasimeno or Perugia, Bolsena, and Bracciano.

The territories comprised in the Papal States have been acquired at various periods, by inheritance, by cession, and by conquest. In the eighth century, the Duchy of Rome, which constituted the first temporal possession of the Holy See, was conferred by Pepin on Stephen II., with a large portion of the exarchate which had been conquered by that monarch from the Lombards. The duchy extends along the sea-coast, from Terracina to the mouth of the Tiber, and includes the southern Campagna, the Pontine marshes, and the Sabine and Volscian hills. In the twelfth century, the allodial possessions of the Countess Matilda passed by inheritance to the church; that portion of them, which is well known as the Patrimony of St. Peter, extends from Rome to Bolsena, including the coast line from the mouth of the Tiber to the Tuscan frontier. The March of Ancona and the Duchy of Spoleto were also included in this famous donation. On the return of the popes from Avignon, and on the subsequent subjection of the petty princes of Romagna and Umbria, other important districts

gradually fell under the power of the church. Perugia, Orvieto, Città di Castello and numerous dependent towns acknowledged the sovereignty of the popes; and the conquests of Julius II. added to the dominions of the Holy See the important districts of Bologna and Ravenna. Ancona was occupied by the Papal troops in 1532. Ferrara was seized in 1597, the Duke of Urbino abdicated in favour of the church in 1626, and a few years later the Papal States received their last additions in the fiefs of Castro and Ronciglione, which were wrested from the Farnese by Innocent X. The isolated Duchy of Benevento, and the district of Pontecorvo, belong also to the church, although they are situated far within the Neapolitan frontier.

The States are divided into twenty provinces. The first is the Comarca of Rome, including within its jurisdiction the three districts of Rome, Tivoli, and Subiaco. The other nineteen are divided into two classes, Legations and Delegations. The Legations are governed by Cardinals, and the Delegations by Monsignori or Prelates. There are six *Legations*, Bologna, Ferrara, Forlì, Ravenna, Urbino (with Pesaro), and Velletri. There are thirteen *Delegations*, Ancona, Macerata, Camerino, Fermo, Ascoli, Perugia, Spoleto, Rieti, Viterbo, Orvieto, Civita Vecchia, Frosinone (with Pontecorvo) and Benevento. Each province is divided into communes, and eleven of them are divided into districts (distretti), with peculiarities of local government which will be described hereafter.

2. GOVERNMENT.

An unlimited elective hierarchy, the head of which is the Pope, who is chosen by the College of Cardinals out of their own body. The number of the Cardinals was limited to seventy by Sixtus V., in allusion to the number of disciples whom the Saviour commissioned to spread the gospel throughout the world; but the college is seldom full. All vacancies in their body are filled up by the Pope, whose power in this respect is absolute. The Cardinals constitute what is called the Sacred College, and are the Princes of the Church. They rank in three classes—1. The six Cardinal Bishops (Ostia, Porto, Sabina, Palestrina, Albano, Frascati); 2. Fifty Cardinal Priests; 3. Fourteen Cardinal Deacons. They all receive salaries, independently of any revenues which they may derive from benefices, and from the emoluments of public offices. On the death of the Pope, the supreme power is exercised by the Cardinal Chamberlain for nine days, and during that time he has the privilege of coining money in his own name and impressed with his own arms. On the ninth day, the funeral of the deceased Pope takes place, and on the day following the Cardinals are summoned to the secret conclave to elect his successor. They are shut up till they agree: the voting is secret, and the election is determined by a majority of two-thirds, subject to the privilege of Austria, France, and Spain, to put each a veto on one candidate. The conditions of the election require that the Pope be fifty-five years of age, a Car-

dinal, and an Italian by birth. The government is administered by a Cardinal Secretary of State as chief minister, and by different Boards or Congregazioni. The principal of these are the Camera Apostolica, the Treasury or Financial department, presided over by the Cardinal Chamberlain, assisted by twelve Prelates, an Auditor, the Treasurer-General or Finance Minister, and Assessors; the Chancery, or Cancelleria, presided over by the Cardinal Chancellor; the Dataria, for ecclesiastical benefices, presided over by a Cardinal; the Buon Governo, for municipal police, presided over by a Cardinal Prefect, assisted by twelve other Cardinals and Prelates; the Congregazione de' Monti, for the public debts; the Sacra Consultà, a college of Cardinals, Prelates, Physicians, and Assessors, for the political and civil administration of the provinces, over which the Cardinal Secretary of State presides; the Court of the Segnatura; and the Sacra Ruota, the great Court of Appeal for the whole of the States. The Cardinal Chamberlain is the only minister who holds office for life. The Cardinal Secretary of State is generally a personal friend of the reigning pontiff, and is always the confidential minister. Subordinate to him is the Governor of Rome, who is always a prelate or monsignore of high rank. The power of the Governor is very great: he includes within his jurisdiction the whole province of the Comarca; he has the entire control of the police of Rome, and possesses the power of inflicting capital punishment. The Auditor of the Camera, the Auditor of the Pope (Uditore Santissimo), and the Major-Domo or Steward of the Household, are also prelates, and have the envied privilege of keeping carriages similar to the cardinals. The Pope's Auditor examines the titles of candidates for bishoprics, and decides all cases of appeal to the Pope: the Major-Domo is an officer of great influence, and is entitled to a cardinal's hat on quitting office.

In the provinces, the Legates and the Delegates have a Council (Congregazione di Governo), consisting of the Gonfaloniere of the chief town, and from two to four Councillors, named by the Pope, and holding office for five years. In the larger provinces there are four Councillors, two of whom belong to the town, and two to other parts of the province, except in the case of the Legation of Bologna, where all four Councillors are elected from the city. In the provinces of the second class there are three Councillors, two of whom belong to the chief town, and the other to the country. In the provinces of the third class there are only two Councillors, one taken from the town and one from the country. These Councillors have no vote, but when they differ in opinion from the Delegate their reasons are recorded and transmitted to the Secretary of State. The two Assessors of the Delegate are lawyers, and act as judges in civil matters in the chief town, but they must not be natives of the province. Eleven of the Delegations are divided into governments or districts (distretti), under the direction of a Governor, who is always subject to the Delegate, and must be a stranger to the district. These Governors exercise a civil and

criminal jurisdiction in the districts, similar to that of the Assessors in the towns. Each government, or distretto, is again subdivided into Communes, which still retain their ancient magistracy and councils. The Councils answer to our corporations, and consist of from eighteen to forty-eight unpaid members, according to the importance of the Commune: they are self-elected, subject, however, to the veto of the Delegate, and retain their seats for life. They are presided over by the Gonfaloniere, elected out of their own body for two years, and corresponding to our mayor. He is supported by a body of from two to six Anziani, or aldermen, half of whom retire with the Gonfaloniere every two years. These officers are chosen by the Council, subject to the approval of the Delegate. The Council have also the power of appointing all the other functionaries of the Commune, who must submit to a fresh election by ballot every two years. They also assess the rates and other imposts, and have an annual budget (*tabella di prevenzione*) presented to them by the Gonfaloniere. After it has received the sanction of the Council, it is submitted to the Delegate for approval, and at last is sent to the Buon Governo, and becomes law when it has been approved and returned to the Commune. No money for local purposes can be raised without these formalities, and no accounts can be discharged by the municipal authorities until they have been audited by the Council and approved by the Buon Governo. There are no less than 834 Communes in the Papal States which enjoy the advantage of this system of administration.

3. JUSTICE.

Justice is administered throughout the States on the laws of the "Corpus Juris," and the Canon Law. The Judges are appointed by the Pope. They must be above thirty years of age, of unblemished character, of legitimate birth, doctors of law, and have practised at the bar as advocates for at least five years. Every Governor of a country district has jurisdiction, without appeal, in civil cases to the amount of 300 scudi; and in criminal cases of a minor character, subject to appeal. In the chief towns the Assessors of the Delegate have jurisdiction in lesser offences; and the Collegiate Court, composed of the Delegate, his two Assessors, an ordinary Judge, and a Member of the Communal Council, has both civil and criminal jurisdiction in the first instance for the whole province, with the power of appeal to one of the three higher courts. This Collegiate Court is also the Court of Appeal from the decisions of the local Governors and Assessors. In every criminal court the proceedings are conducted with closed doors, and the depositions are taken down in writing. The accused has a right to the assistance of an advocate, called the *Avvocato de' Poveri*, who is always a person of high acquirements, appointed by the Pope and paid by government. All matters in which churchmen are concerned, and such cases as are referred to the eccle-

siastical authority by the Canon Law, are tried before the Ecclesiastical Courts, which exist in each diocese under the direction of the Archbishops and Bishops. The more important ecclesiastical jurisdiction belongs to the Penitenzieria, or Secret Inquisition, over which a Cardinal presides, assisted by twelve other Cardinals, and a Prelate as Assessor. The Judges of the ordinary courts are required, in pronouncing judgment, to state the grounds of their decision. There are three Courts of Appeal for the provinces in the Second Instance, one at Bologna, one at Macerata, and the Segnatura at Rome. If the first judgment be confirmed on appeal, the suit can be carried no further; but when the first judgment is reversed, the cause is carried to the Segnatura, where it is decided whether it may be further prosecuted or not. If the decision be in the affirmative, the suit is carried into the celebrated Court of the Sacra Ruota, once the supreme court of the Christian world, and still possessing extensive jurisdiction. It is composed of twelve Prelates, two of whom are chosen by Spain, one by Tuscany alternately with Perugia, one by France, one by Germany, one by Milan, and the remaining six by the Pope. The Ruota gives judgment with the reasons, which may either be reviewed or carried to the Supreme Court of the Camera Apostolica. As a cause is not finally decided until two similar judgments have been pronounced, an appeal to the Ruota, and a review of its judgment, frequently protracts the cause beyond the lifetime of the contending parties. The addresses of the advocates in the Segnatura and the Ruota are delivered in Latin. In criminal proceedings there are no limits to imprisonment on suspicion, and the trial is often indefinitely delayed, without the power of the accused to bring his case before the judges. This dilatory system, the rare infliction of fines, the absence of liberation on bail, and the universal practice of imprisonment for all kinds of offences, tend to keep the prisons constantly full, and constitute the great reproach of the Papal administration. It is calculated that the average number of persons actually in confinement is about 6000: there are nine prisons for convicted criminals —Civita Vecchia, Ancona, Porto d' Anzo, Spoleto, Narni, St. Leo, the Castle of St. Angelo, Fermo, and Civita Castellana.

4. REVENUE.

The total average income of the Papal States is under two millions sterling. The expenses of collection are not less than 460,000*l.*, leaving a net revenue in round numbers of 1,540,000*l.* Out of this limited revenue, the sum of 560,000*l.* goes to pay the interest of the public debt, 110,000*l.* to meet the expenses of the State Government, 105,000*l.* for the allowances to the Cardinals, the expenses of Ecclesiastical Congregations, and Ministers to Foreign Courts. The expenses of the Court are under 60,000*l.*, of which a very small portion is paid to the Pope himself. The details of the Papal revenues will be clearly seen by the following Abstract from the Official Returns of the Camera, for 1835:—*Receipts,*

I. Prædial Impost, Taxes, and Landed Property, 2,655,358 scudi. II. Customs, Excise, and Monopolies, 4,354,038. III. Stamps, Registry, and Mortgages, 577,910. IV. Post-Office, 288,065. V. Lotteries, 896,266. Total, 8,769,638.—*Expenses:* I. Sacred Palaces, Sacred Colleges, Ecclesiastical Congregations, and Ministers to Foreign Courts, 485,020. II. Interest of Public Debt, 2,547,555. III. Government and State Expenses, 490,829. IV. Justice, Police, and Prisons, 853,735. V. Public Instruction, Scientific Establishments, Fine Arts in Rome and in the Provinces, Encouragement to National Marine, &c., 108,861. VI. Charities, Commission of Loans, Poor employed in clearing out Antiquities, and acts of Public Beneficence, 267,769. VII. Public Works, restoring roads, cleaning and lighting Rome, improving navigation of the Tiber, repairing Churches, and preserving the Antiquities and public Monuments, 540,722. VIII. Troops of the Line and Carabineers, 1,823,146. IX. Other Military Expenses, Hospitals, Arsenals, and Boards of Health, 284,069. X. Public Festivals, and Extra Expenses, 42,578. XI. Reserve Fund, 100,000. Total, 7,544,289. To this must be added the costs of collection, amounting to 1,694,089, giving a total Expenditure of 9,238,378; and showing, as compared with the Receipts, a deficit of 468,740 scudi. It must however be observed, that the Budget for the preceding year gave a surplus of 497,612; and that these returns appear to give only the ordinary sources of revenue, those which are purely Ecclesiastical not entering into the State accounts. In regard to the items under the costs of collection, it will be sufficient to state, without enumerating the details, that they amount altogether to more than one-fifth of the gross revenue. The cost of collecting the prædial imposts is on an average 23 per cent., that of collecting the customs 11 per cent., of the stamps 16 per cent., post-office 60 per cent., lotteries 69 per cent. The public debt amounted in 1834 to 6,300,000*l.*; which includes the old debt of 4,500,000*l.*, the interest of which is paid at Milan; and three French loans of 600,000*l.* each, negotiated in 1831, 1832, and 1833, the interest of which is payable in Paris. The total interest of the public debt is nearly 38 per cent. of the net revenue.

5. ECCLESIASTICAL ESTABLISHMENT.

Exclusive of Rome, the Papal States comprise 9 archbishoprics, 59 bishoprics and 13 abbacies: the Archbishoprics are those of Bologna, Benevento, Camerino (with Treja), Ferrara, Fermo, Ravenna, Spoleto, Bevagna (with Trevi), and Urbino. The secular clergy are supposed to amount to about 35,000, the monks to upwards of 10,000, and the nuns to more than 8000. The number of monasteries is calculated at 1824, and the convents at 612. The office of *Prelate* is peculiar to the Papal States: this dignitary is not, as is generally supposed, a bishop, but an official servant of the Government, a kind of under Secretary of State, either temporal or spiritual, with the title of Monsignore. He is not necessarily in

holy orders, and unless he has been ordained he becomes a layman on retiring from office. It is however essential that the candidate for the prelatureship be of noble birth, that he possess the degree of Doctor of Laws, and enjoy a private income of 500 scudi per annum. From 200 to 250 of these officers are employed in various departments of the State; some are attached to the court of the Pope, and others act as secretaries or members of congregations or government boards. It is the great stepping-stone to preferment to all the higher offices of state: the Prelate generally becomes a Nuncio, a Delegate, a Judge, Governor of Rome, Treasurer or Auditor-General; and since the dignity of Cardinal has been thrown open to laymen, he frequently obtains a seat in the Sacred College by promotion from one or other of these offices. He wears a distinguishing costume, and is recognised in Rome by his violet stockings and his short black silk cloak.

The Jews in the Papal States amount to about 9000, and have 8 synagogues. Of this number there are 4000 in Rome, 1800 in Ferrara, and 1600 in Ancona.

6. ARMY AND NAVY.

The Army is governed by a Board called the Presidenza delle Armi, under the control of a Prelate with the title of Commissionario. Its force is estimated at 14,000 men, including 12,000 infantry, 1000 cavalry, and 1000 artillery. In this number is calculated two regiments of Swiss, comprising 4400 men. The Swiss Body Guard of the Pope, commanded by a Captain and Lieutenant, comprises 126 foot soldiers, who carry the ancient halberd and wear the singular costume said to have been designed by Michael Angelo. The Pope has another guard, called the Guardia Nobile, a mounted volunteer corps of 80 noblemen, commanded by one of the Roman princes. It is their province to attend the Pope on all public and church ceremonies; and they constitute, both by their equipments and as the élite of the nobility, the most distinguished military body in Rome. The Carabineers, or Police force, amount to 4000; the Custom-house officers to 1500. There is also a Corps of Volunteers (voluntarj), in which 15,000 men are enrolled, but it is not in active service. The Papal Navy contains a few gun brigs and smaller craft, and two steamers. The Mercantile Marine includes 91 vessels of the gross tonnage of 7069 tons, engaged in foreign trade; and a large number of coasters and fishing craft, of which no account can be obtained.

7. EDUCATION.

It is calculated that the Papal Government provides education for about 1 in 50 of the population. The whole system was very imperfect prior to the time of Leo XII., whose well-known Bull "Quod Divina Sapientia omnes docet," gave a great impulse to popular education in Italy. There are three classes of educational institutions: the Universities, the Bishops' Schools, and the Communal or Parish

Schools. I. There are 6 Universities, divided into two classes, primary and secondary. The two primary Universities are that of Rome, founded A.D. 1244; and that of Bologna, founded 1110. The six secondary, are those of Ferrara (1264), Perugia (1307-20), Macerata 1548), Fermo (1589), Camerino (1727), and the College of the Sapienza at Urbino, founded towards the close of the last century. About 2650 young men receive an academical education at these eight universities. II. The Bishops' Schools are established in all the communes which are rich enough to support them. The masters are appointed by the communal councils, after an open competition before the Gonfaloniere, and must then be approved by the Bishops. III. The Communal Schools answer in some measure to the parish schools of England, but the state of education is generally very low, and chiefly of an ecclesiastical character.

In Rome, it is calculated that at least three-fourths of the poor children are gratuitously educated. The 372 elementary schools, instituted in the middle of the last century, still exist, and include three classes:—1. Those in which a small sum is paid; 2. The gratuitous schools; 3. The infant schools. The average number of scholars is 14,000, who are distributed among the different schools in the following proportion:—1. Paid Schools, 3600; Boys 2000, Girls 1600. 2. Gratuitous Schools, 5600; Boys 2700, Girls 2900 3. Infant Schools, 4800. The gratuitous schools are under the superintendence of the parish priests. The masters are publicly examined before election; the schools are periodically visited by ecclesiastical inspectors, and corporal punishment is forbidden. In regard to female education, there are no private schools either for the aristocracy or the middle classes: the instruction of females of this rank is entirely confined to the convents, and those of the class below them are boarded and taught in the different charitable conservatori.

8. COMMERCE AND MANUFACTURES.

There are few countries in Europe which enjoy more natural advantages of soil and climate than the States of the Church; and yet their great resources are very imperfectly applied, and perhaps not altogether understood. The enormous forests which cover the uncultivated tracts for miles together are almost entirely neglected; the excellent wines which are produced, almost without effort, in many of the provincial towns, are little known beyond the frontier; and the mineral riches of the country have never been thoroughly explored. The provincial population are rather agricultural than manufacturing, and many articles of natural produce are exported to a small extent. The manufactures on the other hand, though making creditable progress, are chiefly for home consumption, and are insufficient for the demands of the population, who derive their main supplies from foreign countries. The principal agricultural exports are the following:—corn from Romagna; oil from the southern provinces; hemp and aniseed

from Romagna, from the Bolognese, and the Polesina of Ferrara; wool, to the annual amount of 14,000 lbs., from Rieti, Città di Castello, Spoleto, Matelica, and Camerino; tobacco, to the amount of 300,000 lbs., from all parts of the States; pine-kernels from Ravenna to Austria; cork-bark, to the amount of 550,000 lbs., from Civita Vecchia to England; wool and wrought silk in large quantities to France, England, and Piedmont; potash from Rome, Corneto, and Porto d'Anzo; oxen from Perugia, Foligno, and Romagna to Tuscany; and rags for manure, to the large amount of 3 millions of lbs., from all the great towns. The best alum known is found at Tolfa near Civita Vecchia: it was once exported in considerable quantities, but the trade has declined since the introduction of artificial alum, and the present produce is unknown. The works at Tolfa are a monopoly of the Camera, and are the only mines worked by the government. In the districts of Pesaro and Rimini are valuable sulphur mines, yielding an annual produce of 4 millions of lbs. The vitriol works of Viterbo produce upwards of 100,000 lbs., of which about one-half is exported. The salt works of Cervia, the Comacchio, and Corneto, give an annual produce of 76,000,000 lbs.

Manufacturing industry is very generally diffused over all parts of the States: woollen cloths, to the annual value of 300,000 scudi, are produced at Rome, Spoleto, Foligno, Terni, Matelica, Perugia, Gubbio, Fossombrone, S. Angelo in Vado, Narni, Alatri, and other places of less importance. Silks, damasks, and velvets are manufactured at Rome, Bologna, Perugia, Camerino, and Fossombrone where the Duke de Leuchtenberg has given to the works the impulse of the steam-engine. Ribbons of good quality are manufactured at Bologna, Forlì, Fano, and Pesaro; and silk stockings are made at the same places, and at Ancona and Ascoli. The silk veils and crape of Bologna were formerly celebrated throughout Europe; and though the trade has declined, they are still esteemed in France and other countries. The carpets of Pergola were once exported in large quantities to the Lombardo-Venetian kingdom, where they had a ready sale as a good imitation of the English patterns: the hats of Rome, which are manufactured to the value of 200,000 scudi annually, are in great demand in all parts of the States, and even in Naples and Tuscany. Wax candles, to the amount of 250,000 scudi, and other articles of the same class for domestic use, are made at Rome, Bologna, Perugia, Ancona, and Foligno: at the latter place the trade is particularly flourishing. The cotton fabrics at Rome, in the semicircular Theatridium of the Baths of Dioclesian, have made little progress, compared to the manufacture of hemp and flax. The ropes and cordage produced in the asylums, public schools, and private rope-yards are of superior quality, and are exported to the Ionian Islands and to Greece. The Paper manufactories of Fabriano, established as early as 1564, still keep up their reputation: the quantity manufactured annually in the States is 3,600,000 lbs., of which the greater part is derived from Fabriano. The paper rivals in its quality the great Neapolitan

establishment on the Fibreno, and is exported to the Levant, and even to the Brazils.

9. AGRICULTURE.

The agriculture of the Papal States, with the exception of the system which prevails in the Roman Campagna, differs very little from that of Tuscany; but we look in vain for the active industry which has rendered the territory of the Grand-Duke the garden of Italy. The leading peculiarity of the Papal system is the prevalence of immense farms in the least cultivated districts. The Campagna immediately around Rome, called by the Italian agriculturists the "Agro Romano;" the vast tract of Maremma, which spreads along the coast from the Tuscan frontier to that of Naples; and the marshy land in the neighbourhood of Ferrara and Ravenna, are all cultivated upon the system of large farms, and are consequently in the hands of a few wealthy agriculturists. In other parts of Italy the farms are generally of small size, and have poor landlords and still poorer tenants. The large estates are held in mortmain; the longest leases are for life, and the shortest for twelve years. The Maremma district is divided among 150 farmers. The Agro Romano, containing about 550,000 English acres, is divided into farms varying from 1200 to 3000 acres: some, however, are much larger, as, for instance, the celebrated farm of Campomorto, which contains not less than 20,000 acres. This immense tract is in the hands of about forty farmers, who are called "Mercanti di Campagna," and form a corporation protected by the Government, and possessed of peculiar privileges. Each Mercante rents several farms, paying a fixed rent only for the cultivable ground: many of them are extremely rich, and live in palaces at Rome, where they have counting-houses and clerks to transact the business of their farms. The smallest farms of the Agro Romano require a capital of 2000*l.*, while the largest require one of 20,000*l.*; the rent alone of the farm of Campomorto, mentioned above, is 5000*l.* a-year. Leases at fixed rents are rare in the Papal States, except in some of the great farms and in the Maremma, where estates are occasionally subdivided and underlet to small farmers. The *mezzeria* system, or the plan of colonizing, everywhere prevails. This system, which dates from the earliest times of Italian history, is founded on a division of profits between the landlord and tenant: it necessarily implies a mutual good faith between the parties, and an entire reliance on the integrity of the cultivator. In Tuscany, where the system flourishes in great perfection, its advantages are considered by some to counterbalance its practical evils; but in the Papal States it has produced great wretchedness among both tenants and labourers. The mezzeria may be defined as a kind of unwritten contract or partnership between the landlord and tenant: the landlord supplies capital, the tenant finds labour and the implements required in ordinary cultivation. The seed for sowing is paid for jointly, and the produce of the farm is equally divided.

All extra work, such as embanking, planting, reclaiming waste lands, &c., falls upon the landlord, who pays the tenant wages for this additional work. Whatever may be thought of this system at first sight, it has been proved by experience that an equal division of the produce is impracticable in the Papal States, where the people are deficient in the industry and thrift which are characteristic of the Tuscan countryman. The tenant is therefore unable to live on the half produce, and is consequently in perpetual debt to his landlord. This result is again practically shown by the fact that a farm on the mezzeria system does not return more than 2½ per cent. on the capital, while one held on lease generally returns 3 per cent. The land also in the neighbourhood of Rome, which is farmed out at fixed rents, sells readily for forty years' purchase; while no one will purchase a mezzeria farm who does not obtain 5 per cent. net for his capital. The most profitable kind of agricultural occupation is grazing: in recent years mulberries have been a more satisfactory investment even than the olive. The vineyards require great care, and with few exceptions make inadequate returns. The system of farming in the Roman plain is in many respects peculiar. In the first place, the farmer seldom lives on his estate, the solitary casale being tenanted by the fattore, or steward, and by the herdsmen. In the winter the farm is covered with cattle: the number of sheep collected on the Campagna at that season is said to amount to 600,000; and the large grey oxen, which are bred for the Roman market, cannot be much less than half that number. The herdsmen are seen riding over the plain wrapped in a sheep-skin cloak, and carrying a long pike: the horses they ride are almost wild, and are turned loose in summer among the woods and morasses of the coast, where they mingle with the buffaloes and herds of swine which people that desolate tract. As the summer draws on, the climate becomes too unhealthy for the cattle: the sheep and oxen are then driven from the plain to the cool pastures on the Sabine hills, to the high ground in the neighbourhood of Rieti, and even to the mountains of the Abruzzi. At harvest time the heats are of course terrific, and the malaria assumes its most deadly character. The peasants from the Volscian hills and from beyond the frontier come down into the plain to earn a few crowns for the ensuing winter: they work in the harvest-field all day under a scorching sun, and at night sleep on the damp earth, from which the low heavy vapour of the pestilent malaria begins to rise at sunset. Even the strongest and healthiest are often struck down in a single week; before the harvest is gathered in, hundreds of hardy mountaineers have perished on the plain, and those who survive either die on their return home or bear the mark of the pestilence for life. As soon as the harvest is over the immense Campagna is utterly deserted: the herdsmen are absent with their cattle, the fattore takes refuge in Rome, and the labourers retire to the few scattered villages on the outskirts of the plain, where they imagine that they enjoy an immunity from the

malaria, which even there follows them with its fatal influence. After each harvest the land, in some parts of the Maremma more especially, is generally left to pasture for an indefinite time, the farmer seldom allowing more than one wheat crop in four years. In the more peopled districts there is an annual rotation from corn to spring grasses. In all parts of the States the agricultural implements are of the rudest kind; the native manufacture never deviates from the primitive style which has prevailed for ages, and the heavy duties on articles of foreign manufacture prohibit the introduction of the improvements of other countries.

10. CHARACTERISTICS OF THE COUNTRY.

It is impossible to travel over Italy without observing the striking difference between its northern and southern provinces. The traveller whose object is to combine instruction with the other purposes of his journey, will discover on crossing the frontier of the Papal States that he has entered on a country of new associations and ideas. A class of objects, differing altogether from those to which he has been accustomed in Northern Italy, will be presented to his notice; and unless he be prepared to appreciate them, he will not only lose a great portion of enjoyment, but will be induced to believe that the sole interest of the country is centred in its great capitals. That portion of Italy which it is our province to describe in the present volume includes within its limits a field of study and observation almost inexhaustible. Though rifled for centuries by all classes of writers, there is still no part of Europe which the traveller will find so richly stored with intellectual treasure. From the North it differs mainly in this, that it is pre-eminently the Italy of classical times. It carries the mind back through the history of twenty centuries to the events which laid the foundation of Roman greatness. It presents us with the monuments of nations which either ceased to exist before the origin of Rome, or gradually sunk under her power. Every province is full of associations; every step we take is on ground hallowed by the spirits of the poets, the historians, and the philosophers of Rome. These however are not the only objects which command attention. In the darkness which succeeded the fall of Rome, Italy was the first country which burst the trammels in which the world had so long been bound; constitutional freedom first arose amidst the contests of the popes with the German emperors; and in the republics of Middle Italy the human mind was developed with a rapidity and grandeur which Rome, in the plenitude of her power, had never equalled. The light of modern civilization was first kindled on the soil which had witnessed the rise and fall of the Roman empire; and Europe is indebted to the Italy of the middle ages for its first lessons, not only in political wisdom, but in law, in literature, and in art. The history of the Italian republics is not a mere record of political party, or of the struggles of petty princes and rival factions: it is the record of an era in which modern civiliza-

[illegible] received its earliest impulses. Amidst the extraordinary energy of their citizens, conquest was not the exclusive object, as in the dark ages which had preceded them: before the end of the thirteenth century the universities of the free cities opened a new path for literature and science, and sent forth their philosophers and jurists to spread a knowledge of their advancement. The constitutional liberties of Europe derived inestimable lessons from the free institutions of Italy, and the courts of the Italian princes afforded asylums to that genius which has survived the liberties in which it had its origin. The middle-age history of Italy, and particularly of its central provinces, has hitherto been scarcely regarded by the traveller, although in many respects it is not less interesting than the records of classical times. The intimate connection of her early institutions with those of England, and the part which many of our countrymen played in the great drama of Italian history, associate us more immediately with this period than with any other in her annals. We may perhaps recognise, in the energy and originality of the Italian character during the middle ages, a prototype of that prodigious activity which our own country has acquired under the influence of the lessons which they taught her. We must at least regard with respect a people who have done so much in the great cause of human amelioration, and admit that the period in which Italy started from her slumber, and led the way in the march of European improvement, is one of the most brilliant eras in the history of the world.

The physical characters of Central Italy are not less interesting than its historical associations. To apply our remarks more particularly to the Papal States, we may say without hesitation that their resources have hitherto been very imperfectly appreciated. We are convinced that no people in Europe have been so little understood, or so much misrepresented. The traveller who has been in the habit of hurrying from Bologna to Florence, and from Florence to Rome, neither stopping to explore the objects which present themselves on the road, nor turning aside into less beaten tracts, can have formed no idea of the treasures of art abundantly placed within his reach. He can have had no opportunity of becoming acquainted with the true character of the people, or of knowing the charms of the provincial cities. In regard to art, it is a great mistake to suppose that it can be studied exclusively in the galleries of the great capitals. The filiations of the different schools, the links of the chain which connect together the leading epochs, not merely in painting, but in architecture and sculpture, are to be sought, not in the halls of the museums and palaces of Rome, but in the smaller cities, where every branch of art, under the patronage of the local sovereigns or the republics, has left some of its most important works. No one who has not deviated from the high roads can know how richly the Papal States abound in provincial cities, in which we find all the elegancies of life combined with museums, and palaces, and institutions, far beyond most

other countries of Europe. It is only by seeking them in their own homes that we can appreciate the educated and courteous character of the provincial nobility, the intelligence of the middle ranks, and the merits of a very noble peasantry. We know nothing more delightful than the unaffected hospitality which the stranger meets with in the smaller towns, or the security felt among the open-hearted people, who have not lost their national character among the crowds of the great capitals. The stranger who possesses the main secret to the confidence of the people—the power of conversing with them in their own language—may travel over all parts of the States and be sure of finding friends. We have explored the least known and least frequented districts, have traversed the mountains unprotected, and have dwelt among their remotest villages for days together, with a sense of security which we had never occasion to regret.

The scenery of central Italy is another charm which will appeal probably to a larger class. Whatever may be the beauties of particular districts traversed by the high road, the finest characters of Italian scenery must be sought, like the people, beyond the beaten track. The fertility of the March of Ancona, the rich cultivation of Romagna, the beautiful country intersected by the Velino, the Metauro, the Anio, and the Sacco, have each an interest of a different character, which the traveller will not be long in appreciating as they deserve. Nothing can be more picturesque than the forms of the Umbrian mountains, or more rich than the delicious valleys which burst upon the traveller at different stages of his journey. Nature there appears in a richness of colouring to which the eye has never been before accustomed. In the southern provinces the purity of atmosphere is combined with an harmonious repose of nature, the costumes of the people are in the highest degree picturesque, and the buildings have the rare merit of being perfectly in keeping with the scenery.

Among the first objects which will be presented to the traveller, the monuments of antiquity are the most important. We shall therefore state, as concisely as possible, such general facts in reference to their archæological characters, as may be necessary to prepare the traveller for their study.

13. PELASGIC ARCHITECTURE.

No circumstance is so much calculated to mislead the stranger who travels into Italy for the purposes of study, as the frequent misapplication of the terms Pelasgic, Cyclopean, and Etruscan. Every specimen of ancient architecture in middle Italy has been called by one or other of these names, merely because the style is colossal compared to the later works of Roman construction. Even the best-known cities of Etruria, where we have the monuments of a people confessedly distinct from all the other inhabitants of the Italian peninsula, have been described as Cyclopean and Pelasgic. The three terms have sometimes been applied to the same

objects, and by the same writers. We are at a loss to imagine how any travellers who have personally examined the country, or studied the early history of Italy on the spot, can have fallen into such an error. To apply the term Cyclopean to the Etruscan style is not less absurd than to identify the Druidical temples of Stonehenge and Abury with the massive style of our early Saxon architecture. This misapplication of terms is of serious importance to the Italian traveller. It perplexes him at the very outset of his inquiries, and history is confounded by the very monuments which are its best expositors.

The Pelasgic remains, of which the Papal States contain so large a share, may be classed among those remarkable confirmations of history which have been derived in recent years from a more accurate study of archæology. Whether the Pelasgi were originally a people from Thrace, or from a country still more northward, there can be no doubt that they were the great colonists of Southern Europe. They may be followed from Thessaly to Asia Minor, through the greater part of Greece, and through many islands of the Ægean. We know that they united with the Hellenes to form the Greek nation, that they built Argos and Lycosura (B.C. 1820), which Pausanias calls "the most ancient, and the model from which all other cities were built." According to the historians, two distinct colonies emigrated to central Italy. The first came direct from Lycosura and settled in Umbria, where they united with the aborigines, a race probably of Celtic origin. The Oscans and the Siculi are supposed to have been branches either of this united stock, or of the Umbrians alone. The second Pelasgic colony invaded Italy from Dodona, and brought with them many arts unknown to their predecessors. They settled in the upper valley of the Velinus, about the modern frontier of Rome and Naples, near Rieti. The first, or Umbrian colony, seems to have lost its Greek language at an early period, if we may judge from the Eugubian tables, which confirm these historical statements in their most important facts. It is not the least interesting circumstance arising out of the history of this colony, that the Latin language is considered to derive its Greek element from the Pelasgi, and all its Latin from the Umbrians. The Pelasgi were subdued by the Etruscans about fifty years before the Trojan war, and in the time of Tarquinius Priscus the whole race appears to have disappeared as one of the leading nations of Italy.

This historical sketch is confirmed by the ruins they have left behind them. The first colony built no cities; the second settled in the upper valley of the Velinus, and thence spread over a large portion of the country to the south. Accordingly, in the neighbourhood of Rieti, we find a large cluster of ancient cities, many of which are still to be identified by the descriptions and distances handed down to us by the Greek and Roman historians. The whole district is covered with their ruins. We find, in the precise locality indicated by Dionysius, the walls of Palatium, from

which Evander and his Arcadian colonists emigrated to Rome forty years before the Trojan war. We recognise the sites of other cities of equal interest, and in some instances discover that their names have undergone but little change. We trace the Pelasgi from this spot in their course southwards, along the western slopes of the Volscian hills, and mark their progress in civilization by the more massive and artificial style of construction which they adopted. Their cities were now generally placed upon hills, and fortified by walls of such colossal structure that they still astonish us by their solidity. The progressive improvement of their military architecture becomes more apparent as we approach their southern limits. Hence the very finest specimens of Pelasgic construction in Europe are to be found south of the Sabine chain at Alatri, Arpino, and other towns on the frontier, which will be described in the Hand-Book for Southern Italy.

The style of their construction was almost invariably polygonal, consisting of enormous blocks of stone, the angles of one exactly corresponding with those of the adjoining masses. They were put together without cement, and so accurately as to leave no interstices whatever. This style may be traced throughout Greece, Asia Minor, and all the countries which history describes as colonised by the Pelasgic tribes. The only exceptions to the polygonal style are where the formation of the country presented a calcareous stone, occurring naturally in parallel strata, and obviously suggesting the horizontal mode of construction. Another variety was produced by local circumstances in the neighbourhood of Rome, where tufa is the prevailing stone. At Tusculum, for example, the softness and quality of the tufa pointed out the horizontal style; and thus, in the rare instances in which the Pelasgi were compelled to adopt tufa as their material, the blocks incline to parallelograms. Even here, however, where the style was evidently controlled by circumstances, the taste for the national custom may still be recognised; and we often find that the blocks have been shaped so as to deviate in many places from regular squares, and that they are sometimes cut into curves. At the ruins of Ampiglione, near Tivoli, the supposed site of Empulum, we have probably the most ancient example of the Pelasgic style in tufa. It is entirely polygonal, but the blocks were apparently found broken into irregular masses by their fall from the mountains, and therefore afforded peculiar facilities for this construction. Instances of this are not wanting farther south. In the wild mountain-pass, leading from the valley of Sulmona to the Piano di Cinquemiglia, in the second province of Abruzzo Ultra, we have observed in the precipitous ravines frequent examples of limestone so broken that they might almost have been called Pelasgic as they stood. We may therefore assume as a general rule, that whenever the materials which the Pelasgi employed were of hard stone, the polygonal construction was adopted in its utmost purity, and whenever the geological formation of the country presented tufa or soft calcareous stone occurring in natural

strata, their style was modified accordingly, but always retained more or less the peculiar characteristics of their national architecture. The Roman kings imitated the polygonal style in all cases where the hard stone was unfavourable to the parallelogram. Etruria, and hence we find polygonal walls in many towns of Latium which are known to date from this period. Even during the republic the polygonal construction was adopted in some of the most important works. We see it in the substructions of the Appian and other great military roads, and recognise it still more frequently in the villas around Tivoli.

12. CYCLOPEAN ARCHITECTURE.

The difference of style between the Pelasgic and Etruscan is not more strongly marked than that between the Pelasgic and Cyclopean. We have already seen that the Pelasgi built the walls of Lycosura eighteen centuries before Christ, and that Pausanias describes it as the most ancient of all such cities. The walls of Tiryns and Mycenæ were built about four centuries later, and according to the same authority, by a different people, the Cyclopes. As these two cities, though upwards of 3000 years old, are still as perfect as when Pausanias visited them sixteen centuries ago, we may regard them as the type of all similar structures which we shall meet with either in Greece or Italy. That the Cyclopean style is really the work of a people different from the Pelasgi is proved by numerous circumstances. Euripides describes the walls of Mycenæ as built in the Phœnician method; and Pausanias found the style so peculiar that he thought it necessary to describe it. His description, written from personal observation, applies at this day, not only to the Greek cities, but to every other example of the style which we shall meet with elsewhere. "The walls," he says, "the only portion which remains, are built of rough stones (λίθων ἀργῶν), so large that the smallest of them could not be moved from their position by a pair of mules. Smaller stones have been inserted between them, in order that the larger blocks might be more firmly held together." Homer, in the second book of the Iliad, characterises Tiryns as the walled city (Τίρυνθα τε τειχιόεσσαν), and mentions Mycenæ as remarkable for the excellence of its buildings (Μυκήνας ἐϋκτίμενον πτολίεθρον). To these facts we shall only add, that the Cyclopean style, wherever it is found, is composed, as stated by Pausanias, of irregular polygonal masses, with small stones filling up the interstices. It occurs very rarely in Italy, and is best seen in the ruins of Corniculum near Monte Rotondo (p. 164). It is remarkable that the most extraordinary Cyclopean work in existence, the great gallery of Tiryns, formed by cutting away the superincumbent blocks in the form of an arched roof, has its counterpart in the triangular gateway of the Pelasgic fortress of Arpino, one of the most singular monuments which we have ever seen either in Greece or Italy.

13. THE ETRUSCANS.

The inhabitants of Etruria were a people altogether distinct from the Pelasgic colonists, though probably descended from the same great family. The Greek historians invariably call them Tyrrheni, while the Romans call them Etrusci. Herodotus, Strabo, Cicero, and Plutarch say that they were of Lydian origin, that they sailed from Smyrna and settled in Umbria. Many of their national customs, religious rites, and domestic manners correspond with those of Asia Minor, and give consistency to this account. They subdued the Umbrians and Pelasgi, who finally disappeared as distinct people by incorporation with their conquerors. The Etruscans spread in time over the whole of central Italy, and as far south as Campania, where they founded Capua. They had no doubt acquired much knowledge from the Pelasgi, but by encouraging Greek artists to settle among them they derived nearly all their more important arts directly from Greece. We know that Demaratus of Corinth brought with him to Tarquinii the plastic art and the manufacture of brass or bronze, which afterwards obtained such celebrity in all the cities of Etruria. The names of artists which occur on the vases of Magna Græcia, are seen on many of those found among the cities of Etruria: all these vases of Greek origin are far superior in workmanship to those found at Clusium and other places, where Etruscan characters are combined with a coarser material and a ruder art. The connection of Etruria with Egypt, either directly by commerce, or indirectly through Greece, is shown by vases of Egyptian form, if not of Egyptian manufacture; by scarabæi imitating the forms of Egypt, and frequently inscribed with subjects taken from the Egyptian mythology. It would carry us far beyond our limits to pursue this branch of the inquiry, and indeed it is impossible, without entering into ample details, to do justice to the subject. It may however be said, that by far the largest proportion of the arts and civilization of Etruria came from Greece. In architecture the Etruscan walls are invariably built of parallelograms of soft calcareous stone or of tufa, laid together with more or less regularity, in horizontal courses without cement. The only exception is Cosa, where a Pelasgic origin is probably to be regarded as an explanation. The architecture of their tombs has a subterranean character, being sometimes excavated in rocks above ground, as at Castel d'Asso; and at others sunk beneath the surface and covered with tumuli or cones of masonry. When excavated in the form of cavern sepulchres they are decorated with architectural ornaments, which again show the influence of Grecian art. The mouldings of their façades, and the rude imitations of triglyphs, are but a corruption of Doric. The doors, contracting towards the top, in some instances resemble the Egyptian, but in others they differ little from the style still visible in Greece, and of which the great door of the Treasury of Atreus at Mycenæ is the finest example. The archi-

tecture of their temples, as preserved in the style adopted as Tuscan by the Romans, also shows an identity of principles with the oldest form of Doric. Their paintings are Grecian in style, in mythology, in costumes, and in the ceremonies they represent. Their bronzes are also in the Greek style, and the excellence of the manufacture may probably be attributed to the Corinthian colonists already mentioned. Their sculpture is peculiar to themselves. It has neither the boldness of the Æginetan marbles, nor the repose of the Egyptian. With just proportions, the forms of the human figure are undefined, the position of the limbs is constrained and studied, the drapery is arranged with a minute attention to regularity approaching to stiffness, and the countenances are often wanting in character and expression. Of their language, as preserved to us in inscriptions, we know absolutely nothing; and of the words which have been handed down to us by the Romans as examples of the Etruscan tongue, only two have been met with in inscriptions, viz. LAR, king, and LASNE, the name of Etruria itself. The only expression satisfactorily made out is the very common one of RIL AVIL, *vixit annos;* beyond this all is mere conjecture. In fact, it is one of the most extraordinary phenomena connected with this wonderful people, that their alphabet is almost entirely deciphered, and yet their language remains unintelligible. It is unexplained by Hebrew, Greek, Latin, or Celtic. Nearly every letter is proved to be Greek, or rather that oldest form of it which is termed Pelasgic. It was written generally from right to left, like the inscriptions of the Eugubian tables, in which the Pelasgic letter is also recognised. The Etruscan words, however, have no affinity with the Umbrian of those celebrated monuments. The bilingual inscriptions hitherto discovered have been very few, and have not been of a character to throw light on this difficult subject. Is it likely that some Rosetta stone will yet be discovered, in which we may find the long-lost key to the literature of this mysterious people?

14. THE ROMANS.

There is no doubt that Rome derived her earliest ideas of art and civilization from Etruria. The Tuscan style was adopted by the Romans for their earliest temples, and the massive forms of Etruscan architecture were employed in their greatest public works. They derived their religious ceremonies from the priestly aristocracy of Etruria, and adopted the Etruscan arts of manufacture without improving them. We must not therefore look for much originality in Roman works. From the period of the Kings to the conquest of Greece, art, so far from improving under the Romans, gradually declined. Even after that event had opened a new field of observation, and created a desire for works of art, the artists of the conquered nations were the only persons who were capable of supplying them. So long as the architecture of Etruria maintained its influence at Rome, the public works were characterised by great durability and grandeur. The bridges, the public roads, and the colossal

aqueducts, were all probably suggested by the Etruscans, and Rome excelled more in these works of public utility than in any other branch of art. As the Tuscan style was imported for the earliest works of Rome, so the new conquests led to the introduction of Doric, Ionic, and Corinthian from Greece. But the beauty of Greek art, founded upon undeviating principles subservient to one main idea, was speedily corrupted: the Romans retained nothing but its forms, they rejected its principles, and at length corrupted what remained with devices of their own. Of all the works which the Romans have left to us, the most faultless in its proportions and the most beautiful in its general effect is the Pantheon. The circular tombs, and possibly the circular temples, were adopted from the Etruscans, but with such modifications and improvements as have made them rank among the most interesting monuments of Rome. About the time of Augustus, the Composite, or Roman order, seems to have been invented. The earliest example of this style is the Arch of Titus. There, as in the later works of the empire, in the Coliseum, the baths, the theatres, &c., we have, as the leading characteristics, a combination of the arch with the Grecian orders, in which for the first time columns are employed, not as essentials to the stability of the structure, but as mere ornaments. This innovation naturally led to the employment of the column for other purposes, and hence we find an isolated pillar used either as a funeral or triumphal monument. The allegiance of the Romans to Greek art became gradually weaker, and was at last completely thrown off in the Basilicas. The Roman domestic architecture is only to be studied with advantage at Pompeii: it would be out of place therefore to enter into details in the present volume, more particularly as the subject will be examined in detail in the Hand-Book for Southern Italy. In painting, the only remains we have of Roman art are the fragments discovered in tombs, in the Baths of Titus, &c. These are mostly arabesques, but whenever compositions are attempted, they are mostly simple groups, or an episode complete in itself. The Nozze Aldobrandini is one of the finest examples of this kind. In the greater number of examples found at Pompeii and Herculaneum the subjects are either illustrative of some tale of classical mythology, or represent some single figure as a dancer, thrown out in fine relief on a dark ground. All these however are mere house decorations, and we have no work which the ancients themselves described with praise. In sculpture, the Romans showed as little originality and as little native talent as in other branches of art. Most of the works which have survived to our time, if not imported from Greece as the spoils of conquest, were executed in Italy by Greek artists, down to the latest period of the empire. Of the leading works of this class we may mention that the Laocoon is referred by the best authorities to the time of Titus, the Apollo Belvedere to that of Nero, the Antinous to that of Hadrian, and the Torso Belvedere is probably still later. Even the imperial statues are supposed to be the work of Greek sculptors,

Rome; and the statues of the Grecian divinities perhaps excellence to the devotional feeling with which a Greek entered on his task. Under Hadrian, we have a striking imitation of foreign examples, in the numerous copies architecture and art. The chamber of Canopus in the filled with statues of this class, all highly finished, but ple evidence of Greek art applied to Egyptian subjects. iefs of the Sarcophagi form an important class of sculph might well be treated at greater length than our limits In them we read the metaphysical religion of the time by such fables of mythology as have reference to death. and Psyche, the story of Endymion, the battle-scenes dets, are all sufficiently explicit, but in the later examples ical meaning becomes more obscure, until we have the e of foreign imitation in the introduction of the Mithratic Many of these works are of the highest class of sculpture, and are full of materials of study both to the artist and mythologist.

15. CHRISTIAN ARCHITECTURE.

The early Christian architecture, avoiding the forms of the pagan temples, chose for its models the ancient Basilicas, which had served during the latter portion of the empire as the seats of the public tribunals. If the buildings themselves were not actually used for Christian worship, their form and general arrangement were so well adapted to the purpose that they were imitated with little change. The form of the central avenue allowed it to be easily converted into the nave or ship of St. Peter, the great characteristic of a Christian church. Even the raised tribune, which was peculiarly the seat of justice, was so well fitted for the seat of the bishop, who might thence, like a true *Episcopus*, look down on the congregation, that the form and title are still preserved in churches which have none of the distinctive characters of the basilica. The most important trace of the heathen temple which remained in the Roman basilica, was the continuous architrave. This was speedily abandoned, and the columns were tied together by a series of arches. The basilica, thus modified and adapted for Christian worship, was perhaps deficient in symmetry and proportion, but the simple grandeur of its style contained the germ of the ecclesiastical architecture of all Christendom. The form was oblong, consisting of the nave and two side aisles, separated by lines of columns. From these columns sprung a series of arches supporting a high wall pierced with windows, and sustaining the bare wooden roof. At the extremity was the semicircular tribune, or absis, elevated above the rest of the interior for the bishop's seat. In front, between the tribune and the body of the nave, was the choir with its two ambones or stone pulpits, from which the Epistle and Gospel were read. The nave beyond it was divided into two portions, the *aula* or open space where the congregation was as-

sembled, the men on one side and the women on the other, and the *narthex* for the catechumens and the lesser penitents. One of the lateral aisles, as in the courts of justice, was also set apart for the males, and the other for the females; and after this ancient division of the aula and narthex was abandoned, an upper row of columns was introduced into the nave, where galleries were constructed for the women. In front of the building was the quadriporticus or fore-court, for the lowest class of penitents, surrounded on the inner side by a covered cloister, and having a fountain in the middle at which the people might wash their hands before they entered the building. The traveller will doubtless lose no opportunity of visiting an example of this earliest form of Christian churches. He must, therefore, at the commencement of his tour, adopt the principle we have already laid down, and diverge from the beaten track. He must proceed in the first place to Ravenna, where, surrounded by the monuments of three kingdoms, he will be enabled to study a collection of Christian antiquities which have undergone no change since the time of Justinian. In the church of S. Apollinare in Classe he will find a purer specimen of the Christian basilica than any which now exists out of Rome, and in the mosaics profusely scattered over the various churches of the city he will see the first attempts of Christian art to embody the inspirations of religion. At Rome, the finest example of a basilica is the venerable church of San Clemente, in which we still recognise the choir with its ambones, the tribune, and the quadriporticus. In S. Agnese, and S. Lorenzo, we see the upper row of columns for the female gallery; in S. Lorenzo, S. Paolo, and other churches we recognise the ancient portico, though the rest of the atrium has disappeared. At Ravenna, the traveller will also have an opportunity of studying the Byzantine period of art. Under the Eastern Emperors, the city was enriched with the finest examples of religious architecture which the world had then seen beyond the walls of Constantinople. The church of S. Vitale, built on the plan of S. Sophia, was the first edifice in Italy constructed with a dome, which was previously the peculiar feature of the eastern church. We may therefore examine in the Byzantine dome of San Vitale, and in the basilica of S. Apollinare, the two objects which still continue, after innumerable vicissitudes, the elements of Christian architecture throughout Europe. We shall not dwell on the Lombard architecture to be met with in the Papal States, and shall touch very lightly on the examples of Italian Gothic, all of which are noticed in detail in the body of the work. If the introduction of the dome, and the religious antiquities of Ravenna generally, are to be attributed to the patronage of the Eastern Emperors, the introduction of the Gothic style into Italy must be ascribed to the connection of the leading towns with the emperors of Germany. In some of the very few examples in which (as at Assisi, and perhaps at Subiaco) the origin of the style can be traced directly to the German artists, we have the Gothic rivalling the purity of transalpine churches; but in others of a

later date, designed probably by native artists who had seen only the works of the foreign architects in Italy, the influence of classical examples was never wholly thrown off. We see it forming the well-known style now called Italian Gothic, in the cathedrals and churches of Siena, Orvieto, Bologna, Arezzo, Cortona, and other places in all parts of central Italy. The Italian Gothic has been proved by Professor Willis to be capable of a much more extended generalization than is commonly supposed; and the traveller will look in vain for finer examples than those presented by the cathedrals of Orvieto and Siena. In the fifteenth century, Italian architecture in its modern sense was developed by the revival of the classical styles. In the previous century, the public buildings and churches had shown a disposition to return to the ancient models, and in buildings of that period at Perugia, at Ancona, and at numerous small towns in other provinces, the passage of the Gothic into the Roman orders is distinctly traceable. The new style was thoroughly developed by Brunelleschi after the completion of the Pitti Palace in 1450. Without doing more than refer to his cupola of the Duomo at Florence, we may mention the triumphs of his new principles in the magnificent churches of San Lorenzo, and Santo Spirito in that city. His great follower Leon Battista Alberti gave a fresh impulse to the revival, by his noble churches of S. Andrea and S. Sebastiano at Mantua, and by his extraordinary works for the concealment of the pointed Gothic of S. Francesco at Rimini. Baccio Pintelli introduced it at Rome in S. Agostino and S. Maria del Popolo; and, lastly, it was established as the model of Italian ecclesiastical architecture by Bramante.

16. SCULPTURE.

Whoever would study the condition of Christian sculpture in the early ages of the Church will find many monuments at Ravenna of peculiar interest. The marble urn of St. Barbatian, the ivory pastoral chair of St. Maximian, the tomb of the exarch Isaac, the pulpit of the Arian bishops in the church of Santo Spirito, the sculptured crucifixes, and other objects described in detail in our account of that imperial city, are precious specimens of art of the sixth and seventh centuries. At Rome the most remarkable are the sarcophagi of Junius Bassus and of Anicius Probus, in St. Peter's. They are covered with bas-reliefs from the Old and New Testament, of the highest interest as examples of art of the fourth century. Though stiff in attitude and drapery, these sculptures are far superior to any heathen works of the two preceding centuries: that of Junius Bassus is supposed to have been executed at Constantinople, and is in every respect one of the most instructive Christian monuments in existence. The traveller who may desire to trace the progress of sculpture, from the period of its revival in the thirteenth century to that of its decline in the school of Bernini, will find abundant materials in the Papal States. At Bologna, he will see in the tomb of S. Domenico, executed in 1225, the first work of

Niccolò di Pisa, who there laid the foundation of the Christian department of sculpture. The pulpit at Pisa was not executed till thirty years later, but that of Siena, which dates only one year after the tomb of S. Domenico, is not inferior as a work of art, and is justly regarded as one of the finest productions of this great master. The tomb of Benedict XI. at Perugia, the fountain in the great square of the same city, the matchless sculptures on the façade of the Duomo of Orvieto, the marble screen of S. Donato in the cathedral of Arezzo, all by his son Giovanni di Pisa, may be classed as the next steps of the revival. The great work of his scholar Giovanni di Balducci, the shrine of St. Peter Martyr in the church of St. Eustorgius at Milan, is another important monument which the traveller should study with attention. At Arezzo he will meet with an example of equal interest in the tomb of Guido Tarlati, the warrior-bishop, executed between 1328 and 1330 by Agostino and Angelo da Siena. Another work of the same period is the tomb of Gregory X., by Margheritone, which he will also find in the cathedral of Arezzo. Of another class, intermediate between the first masters of the revival and the period of the decline, are the bas-reliefs of the bronze doors, of which Florence, Pisa, Bologna, and other cities offer such interesting examples. We might dwell longer on the details, and enter more fully into the characteristics of the several schools, but anything like a complete catalogue would be out of place in our brief summary, and would prolong it beyond our object in merely directing attention to the leading monuments of the art. It will not be necessary to particularise the works of Michael Angelo and his contemporaries, all of which are of course considered in the body of the work; but we may simply remark, that those who wish to study the history of sculpture immediately after it assumed that colossal character and exaggeration of style which was the immediate precursor of its decline, must do so at Orvieto. There they will find the finest collection of statues by John of Bologna, Scalza, San Micheli, Mochi, and other artists of the period, which has ever been brought together. At Loreto also they will meet with another series of sculptures by Andrea Sansovino, Girolamo Lombardi, John of Bologna, Bandinelli, Guglielmo della Porta, Niccolo Tribolo, and other eminent masters of the sixteenth century, which are quite unrivalled in the delicacy of their style and their marvellous power of expression.

17. PAINTING.

The Mosaics of the early Christian Church are the true representatives of painting before its revival in the schools of Cimabue and Giotto. Nowhere are they so remarkable as at Ravenna, where they are still as fresh as in the days of Justinian. These early mosaics, though often rude in execution, are astonishing specimens of expression: many of them breathe a spirit of pure devotion, and are invaluable to the Christian antiquary as giving him a perfect epitome of the religious ideas and symbols of the time. We shall

not enter into a critical examination of the Schools of Art, as those which come within our province are noticed in the descriptions of their different localities; and it would be difficult to present any general arrangement of them without including details which would carry us into other schools, beyond the scope of the present volume. We shall merely mention, in illustration of the remark already made respecting the true mode of seeing Italy, that it is only by deviating from the high roads that the traveller can appreciate the works of the early masters. At Orvieto, for example, he will have an opportunity of studying the beautiful works of Gentile da Fabriano, of Beato Angelico da Fiesole, of Benozzo Gozzoli, and of Luca Signorelli, from whose wonderful frescoes Michael Angelo did not disdain to borrow for his great work of the Last Judgment. At Assisi he will find himself amidst those triumphs of Giotto to which Dante has given immortality. He will there be able to contrast them with the works of his great master Cimabue, with those of his pupils Puccio Capanna, Pace da Faenza, and of Pietro Cavallino, whose picture of the Crucifixion was so much admired by Michael Angelo. At Bologna he will be surrounded by the greatest works of the Eclectic school, founded by the Caracci and their pupils—a school which German critics are disposed to estimate more harshly than it deserves. Whatever may be its demerits on the score of originality, the English traveller will not forget that it was treated with more respect by Sir Joshua Reynolds, who recommended the student to devote more time to Bologna than it had hitherto been the custom to bestow. The works of Francesco Francia, the most illustrious name in the history of the Bolognese school, are not liable to the objections urged against the school of the Caracci. This great master has only lately been known and appreciated in England; and the traveller who is at all acquainted with his works will not fail to recollect that there is no place where he can be studied to so much advantage as at Bologna. Among the cities on the shores of the Adriatic there is scarcely one which does not contain some work which is an episode in the general history of painting—a link in the chain which connects one school with another, and shows the means by which their filiation was accomplished. The little towns of Borgo San Sepolcro and Città di Castello may claim the titles of cities of painters. Borgo San Sepolcro was the birthplace of Pietro della Francesca, the illustrious master of Melozzo da Forlì, Luca Signorelli, Santi di Tito, and other eminent painters. From the works of Pietro della Francesca at Arezzo Raphael derived his idea for the design of Constantine's Vision and Victory, in the Vatican; and was probably indebted to him for those effects of light and shade for which the Deliverance of St. Peter, in the Stanza of the Heliodorus, is remarkable. Città di Castello is still rich in superb and almost unknown works of Luca Signorelli, Beato Angelico, and other masters, whose style exercised an important influence on the genius of Raphael. It was the town in which Raphael found his earliest patrons, and no less than four of his

most celebrated works were painted for its churches. Though these have passed, since the French invasion, into the great galleries of Italy, Città di Castello still contains two at least of his works, which are justly cherished as memorials of his long residence in the town. Siena and Perugia are also remarkable as the centre of two schools of painting, whose influence on the great masters of the fifteenth century is confirmed generally by their works. The School of Siena is nearly equal in antiquity to that of Florence, and presents us with the names of Guido da Siena, Simone and Lippo Memmi, Taddeo Bartolo, Sodoma, Beccafumi, and Baldassare Peruzzi. The School of Umbria, of which Perugia was the centre, may be regarded as the transition from the classical style prevalent at Florence to that deep religious feeling and spiritual tendency of the art which attained its maturity under Raphael. Its early masters were Niccolo Alunno, and Benedetto Bonfigli, the immediate predecessors of Pietro Perugino, under whose instructions in that city the genius of Raphael was first developed. Giovanni Santi of Urbino, the father of Raphael, is generally referred to this school; and Perugia still contains some interesting works by Raphael himself, in which the traveller may trace the influence exercised upon his style by the early Umbrian masters.

To those travellers who may be interested in the arabesque frescoes which we have described in detail in our account of Rome, it will be gratifying to learn that this beautiful class of art has at length found an able illustrator in Mr. Ludwig Gruner, the Saxon artist, whose burin has been so successfully employed in diffusing a knowledge of the works of Raphael. Mr. Gruner's 'Architectural Decorations of Rome during the Fifteenth and Sixteenth Centuries' contain a selection from the works of Raphael, Giulio Romano, Baldassare Peruzzi, Perino del Vaga, Giovanni da Udine, and other painters, existing in the Cortile of S Damaso in the Vatican, the Palazzo Farnesina, the Villa Madama, and other villas in and near Rome. Nothing can be more interesting than these arabesques and medallions, and travellers will no doubt be glad to have the power of recurring to them and of studying their beautiful details, after the completion of their journey.

18. BOOKS.

A catalogue of the Books which might be recommended to the traveller would be incomplete if it did not include a much larger number than can be conveniently disposed of on his journey. Nothing is so great an incumbrance as a multitude of books in travelling, and the objects which command attention at the different stages of the tour occur in too rapid succession to allow much time for study on the road: we shall therefore mention only such works as may be useful for reference, or in perpetuating the memory of those scenes which frequently survive all other recollections of the journey.

For general information on Italy, in its most extended sense, we

know no work entitled to such high praise as Mr. Spalding's *Italy and the Italian Islands*, in the Edinburgh Cabinet Library. It contains in a condensed and systematic form the leading facts of the ancient and modern history of the peninsula, with an excellent epitome of its arts and literature from the earliest times, conveyed in the most agreeable style, and with a true feeling for the country and its people.

In art, *Kugler's Handbook of Painting*, edited by Mr. Eastlake, whose notes give great value to the work, is the most convenient manual to which the traveller can be referred. The author's criticisms are sometimes severe, but they contain a great deal of information which cannot fail to interest the student.

In general criticism, *Forsyth's Italy* still leaves all others in the shade. For acuteness of judgment and clearness of argument we know no work which has greater value, or to which the traveller will recur with so much pleasure. *John Bell's Italy*, filled with judicious criticism on sculpture and painting, is interesting as the work of one of the first anatomists of Great Britain. Nothing can be more instructive than his exposition of the characteristics of the antique statues: the scientific details, on which he is so high an authority, are controlled by the finest taste.

In architecture, Mr. Gally's Knight's *Ecclesiastical Architecture of Italy*, whose speedy appearance has been recently announced, will supply the traveller with a series of lithographic views by English and Italian artists, which will be the best illustrations of the Hand-Books in which their subjects are described.

Mr. Brockedon's Italy appeals to all travellers who are desirous of enjoying on their return home the scenes of historical or picturesque interest which have charmed them in their journey. Its plates have the peculiar merit of carrying us into those districts of Italy which are at once the least explored and the most remarkable for the beauty of their scenery.

19. CHRONOLOGICAL TABLES.

ROMAN KINGS, B.C. 753–510.

B.C.	
753–714	Romulus.
715–673	Numa Pompilius.
673–641	Tullus Hostilius.
641–616	Ancus Martius.
616–578	Tarquinius Priscus.
578–534	Servius Tullius.
534–510	Tarquinius Superbus.

ROMAN REPUBLIC, B.C. 510–30.

1st Period—From the Expulsion of Tarquin to the Dictatorship of Sylla, B.C. 510–82.

2nd Period—Sylla to Augustus, B.C. 81–30.

ROMAN EMPIRE, B.C. 30–A.D. 476.

1. *Heathen Emperors.*

B.C. A.D.	
30– 14	Augustus.
A.D.	
14– 37	Tiberius.
37– 41	Caligula.
41– 54	Claudius.
54– 68	Nero.
68– 69	Galba.
69	Otho.
69– 70	Vitellius.
70– 79	Vespasian.
79– 81	Titus.
81– 96	Domitian.

A.D.
96– 98 Nerva.
98–117 Trajan.
117–138 Hadrian.
138–161 Antoninus Pius.
161–180 Marcus Aurelius Antoninus.
180–192 Commodus.
193 Pertinax.
193 Julianus.
193–211 Septimius Severus.
211–217 Caracalla.
217 Macrinus.
218–222 Heliogabalus.
222–235 Alexander Severus.
235 Maximinus.
238 Gordian I. & II., Pupienus.
238 Maximus Balbinus.
238 Gordian III.
244 Philippus the Arab.
249 Decius.
251 Trebonianus Gallus, Hostilianus, and Volusianus.
253 Æmilian.
253–260 Valerian and Gallienus.
261–268 Gallienus (Macrianus, Valens, Calpurnius Piso, Aureolus, Odenathus).
268–270 Claudius II., surnamed Gothicus.
270–275 Aurelian.
275–276 Tacitus.
276 Florian.
276–282 Probus.
282–284 Carus (Carinus and Numerian).
284–286 Diocletian.
286–305 Maximian.
305–306 Galerius and Constantius Chlorus.

2. *Christian Emperors.*

306–337 Constantine the Great (Maximinus II., Maxentius, Maximianus, &c.), transfers the seat of government to Constantinople, A.D 330.
337–361 Constantine II., Constantius, Constans, co-emperors.
361–363 Julian the Apostate.
363–364 Jovian.
364–367 Valentinian I., Valens, co-emperors. (Formal Division of the Empire into the Eastern and Western.)

3. *Western Empire, to its Fall.*

A.D.
367–375 Valentinian I. and Gratian.
375–383 Gratian and Valentinian II.
383–395 Valentinian II
395–423 Honorius.
424–425 Johannes.
425–455 Valentinian III.
455 Maximus.
455–456 Avitus.
457–461 Majorianus.
461–465 Libius Severus.
467–472 Procopius Anthemius.
472 Olybrius.
473–474 Glycerius.
474–475 Julius Nepos.
475 Romulus Augustulus.
476 Italy seized by Odoacer.

4. *Eastern Empire to Nicephorus,* A.D. 367–800.

367–378 Valens.
378–395 Theodosius the Great and Arcadius, from A.D. 383, as co-emperors.
395–408 Arcadius.
408–450 Theodosius II.
450–457 Pulcheria and Marcian.
457–474 Flavius Leo I.
474 Flavius Leo II.
474–491 Zeno.
491–518 Anastasius I.
518–527 Justinus I.
527–565 Justinian.
[Belisarius, Narses, and Longinus, Exarch of Ravenna.]
565–578 Justinus II.
578–582 Tiberius II.
582–602 Maurice the Cappadocian.
602–610 Phocas.
610–641 Heraclius.
641 Constantine III.
641–668 Constans II.
668–685 Constantine IV.
685–711 Justinian II.
711–713 Bardanes Philippicus.
713–716 Anastasius II.
716–718 Theodosius III.
718–741 Leo III. the Isaurian.
741–775 Constantine V. Copronimus.
775–780 Leo IV.
780–792 Constantine VI.
792–802 Irene.
802 Nicephorus.

A.D.

802 The Popes separate themselves from the Eastern Emperors about this time.

EAST GOTHIC KINGS OF ITALY, A.D. 489–554.

489–526 Theodoric.
526–534 Athalaric.
534–536 Amalasuntha and Theodatus.
536–540 Vitiges.
540–541 Hildebald.
541–552 Totila.
552–554 Teja.

LOMBARD KINGS OF ITALY, A.D. 568–769.

568 Alboin.
573 Clephis.
582 Authar.
591 Agilulf.
615 Adelwald.
636 Rothar.
652 Rodwald.
653 Aribert I.
661 Pertharit and Godibert.
662 Grimoald.
671 Pertharit.
686 Cunibert.
700 Leutbert.
701 Ragimbert and Aribert II.
712 Luitprand.
736 Ilprand.
744 Ratchis.
749 Astolphus.
757 Desiderius Duke of Istria.
769 Adelchis.

FRANKISH EMPERORS OF ITALY, A.D. 774–887.

774 Charlemagne (conquers Italy).
814 Louis the Débonnaire.
840 Lothaire.
855 Louis II.
876 Charles the Bald.
881 Charles the Fat.

Interregnum, A.D. 887–962.

891 Guy Duke of Spoleto, crowned.
895 Arnulfus, crowned.
898 Lambert of Spoleto.
900 Louis of Provence.
916 Berengarius Duke of Friuli, crowned.

GERMAN EMPERORS OF ITALY.

1. *Saxon Line*, A.D. 962–1002.

A.D.
962 Otho the Great.
973 Otho II.
983 Otho III. (Theophania Empress Regent).
1002 (Henry II. of Bavaria).

2. *Franconian Line*, A.D. 1024–1125.

1024 Conrad II. (the Salic.)
1039 Henry III.
1056 Henry IV.
1106 Henry V.
1125 (Lotharius of Saxony.)

3. *Suabian Line*, A.D. 1138–1250.

1138 Conrad III.
1152 Frederic I. (Barbarossa.)
1190 Henry VI.
1197 Otho IV. of Saxony.
1212 Frederic II.
1250 (Manfred.)

Interregnum, 1250–1273.

EMPERORS OF GERMANY, A.D. 1273–1792.

1273 Rudolph of Hapsburg.
1292 Adolph of Nassau.
1298 Albert I. of Austria.
1309 Henry VII. of Luxemburg.
1313 Louis of Bavaria, and Frederic of Austria.
1346 Charles IV. of Luxemburg.
1378 Wenceslaus.
1400 Robert of Bavaria.
1410 Sigismund.
1437 Albert II.
1440 Frederic III.
1493 Maximilian I.
1520 Charles V.
1558 Ferdinand I.
1564 Maximilian II.
1576 Rudolph II.
1612 Matthias.
1619 Ferdinand II.
1637 Ferdinand III.
1658 Leopold I.
1711 Charles VI.
1741 Charles VII. of Bavaria.
1745 Francis I. (Grand Duke of Tuscany.)

A.D.
1765 Joseph II.
1790 Leopold II. (Grand Duke of Tuscany.)
1792 Francis II. (Francis I. of Austria.)
1835 Ferdinand I. (Emperor of Austria.)

Popes and Bishops of Rome.

1. *Under the Heathen Emperors,* A.D. 54–308.

54 St. Peter.
65 St. Linus of Volterra.
67 St. Clement, Rome.
77 St. Cletus, Rome.
84 St. Anacletus, Athens.
96 St. Evaristus, Bethlehem.
108 St. Alexander I., Rome.
117 St. Sixtus I., Rome.
128 St. Telesphorus, Greece.
138 St. Higinus, Athens.
142 St. Pius, Aquileja.
153 St. Anicetus, Syria.
162 St. Soter, Fondi.
171 St. Eleutherius, Nicopolis.
186 St. Victor I., Africa.
198 St. Zephyrinus, Rome.
218 St. Calixtus I., Rome.
223 St. Urban I., Rome.
230 St. Pontianus, Rome.
235 St. Anterus, Greece.
236 St. Fabian, Rome.
250 St. Cornelius, Rome.
252 *Novatian* (*Antipope*), Rome.
252 St. Lucius, Lucca.
253 St. Stephen I., Rome.
257 St. Sixtus II., Athens.
259 St. Dionysius, Greece.
269 St. Felix I., Rome.
275 St. Eutychianus, Tuscany.
283 St. Caius, Salona.
296 St. Marcellinus, Rome.

2. *Under the Christian Emperors, to the Division of the Empire,* A.D. 308–366.

308 St. Marcellus I., Rome.
310 St. Eusebius, Greece.
310 St. Melchiades, Africa.
314 St. Sylvester, Rome.
336 St. Mark I., Rome.
337 St. Julius I., Rome.
352 St. Liberius, Rome.
355 *Felix II.* (*Antipope*), Rome.

3. *Under the Eastern and Western Empire,* A.D. 366–480.

A.D.
366 St. Damasus I., Spain.
385 St. Siricius, Rome.
398 St. Anastasius I., Rome.
401 St. Innocent I., Albano.
417 St. Zosimus, Greece.
418 St. Boniface I., Rome.
420 *Eulalius* (*Antipope*), Rome.
422 St. Celestin I., Rome.
432 St. Sixtus III., Rome.
440 St. Leo I. (the Great), Tuscany.
461 St. Hilary, Sardinia.
468 St. Simplicius, Tibur.

4. *Under the East Gothic Kings,* A.D. 489–554.

483 St. Felix II. (called III.), Rome.
492 St. Gelasius, Africa.
496 St. Anastasius II., Rome.
498 St. Symmachus, Sardinia.
514 *Laurentius* (*Antipope*), Rome.
514 St. Hormisdas, Frosinone.
523 John I., Tuscany.
526 St. Felix IV., Samnium.
530 Boniface II., Rome.
530 *Dioscurus* (*Antipope*), Rome.
532 John II., Rome.
535 St. Agapetus I., Rome.
536 St. Sylverius, Frosinone.
538 Vigilius, Rome.
555 Pelagius I., Rome.

6. *Under the Lombard Kings,* A.D. 568–769.

560 St. John III., Rome.
574 St. Benedict I., Rome.
578 St. Pelagius II., Rome.
590 St. Gregory I. (the Great), Rome.
604 Sabinian, Bieda.
607 Boniface III., Rome.
608 Boniface IV., Abruzzi.
615 Deusdedit, Rome.
619 Boniface V., Naples.
625 Honorius I., Frosinone.
640 Severinus, Rome.
640 John IV., Dalmatia.
641 Theodore I., Jerusalem.
649 St. Martin I., Todi.
655 Eugenius I., Rome.
657 Vitalian, Segni
672 Adeodatus, Rome.
676 Domnus I., Rome.

A.D.
678 Agatho, Sicily.
682 St. Leo II., Sicily.
684 Benedict II., Rome.
685 John V., Antioch.
686 *Peter* (*Antipope*), Rome.
686 *Theodore* (*Antipope*), Rome.
686 Conon, Sicily.
686 *Paschal* (*Antipope.*)
687 Sergius I., Antioch.
701 John VI., Greece.
705 John VII., Greece.
708 Sisinius, Syria.
708 Constantine, Syria.
715 Gregory II., Rome.
731 Gregory III., Syria.
741 Zacharias, Greece.
752 Stephen II. or III., Rome.
757 Paul I., Rome.
768 *Theophilactus* (*Antipope*).
768 *Constantine II.* (*Antipope*), Nepi.
769 *Philip* (*Antipope*), Rome.
769 Stephen III., Sicily.

7. *Under the Frankish Emperors,* A.D. 774–887.

772 Adrian I., Rome.
795 Leo III., Rome.
816 Stephen IV., Rome.
817 Paschal I., Rome.
824 Eugenius II., Rome.
826 *Zinzinius* (*Antipope*), Rome.
827 Valentine, Rome.
827 Gregory IV., Rome.
844 Sergius II., Rome.
847 Leo IV., Rome.
(*Fable of Pope Joan.*)
855 Benedict III., Rome.
858 *Anastasius* (*Antipope*), Rome.
858 Nicholas I., Rome.
867 Adrian II., Rome.
872 John VIII., Rome.
882 Martin II., Gallese.
884 Adrian III., Rome.

8. *Under the Interregnum,* A.D. 887–962.

885 Stephen V., Rome.
891 Formosus, Porto.
891 *Sergius III.* (*Antipope.*)
896 Boniface VI., Rome.
896 Stephen VI. or VII., Rome.
897 Romanus I., Gallese.
898 Theodore II., Rome.

A.D.
898 John IX., Tibur.
900 Benedict IV., Rome.
903 Leo V., Ardea.
903 Christopher, Rome.
904 Sergius III., Rome.
911 Anastasius III., Rome.
913 Landonius, Tibur.
914 John X., Ravenna.
928 Leo VI., Rome.
929 Stephen VII., Rome.
931 John XI., Rome.
936 Leo VII., Rome.
939 Stephen VIII., Rome.
942 Martin III., Rome.
946 Agapetus II., Rome.
956 John XII. (Prince Alberic), Rome.

9. *Under the German Emperors* (*Saxon line*), A.D. 962–1002.

964 Leo VIII., Rome.
964 *Benedict V.* (*Antipope*).
965 John XIII., Narni.
972 Benedict VI., Rome.
974 Domnus II., Rome.
975 Benedict VII., Rome.
980 *Boniface VIII.* (*Franconi*), *Antipope.*
983 John XIV., Rome.
985 John XV., Rome.
985 John XVI., Rome.
996 Gregory V. (Bruno), Saxony.
998 *John XVII.* (*Antipope.*)
999 Sylvester II. (Gerbert), Auvergne.

10. *Under the Franconian line of German Emperors,* A.D. 1024–1125.

1003 John XVII., Rome.
1003 John XVIII., Rome.
1009 Sergius IV., Rome.
1012 Benedict VIII., Tusculum.
1024 John XIX., Tusculum.
1033 Benedict IX., Tusculum.
1043 *Sylvester III.* (*Antipope.*)
1046 Gregory VI., Rome.
1047 Clement II. (Suidger), Saxony
1048 Damasus II., Bavaria
1049 Leo IX., Lorraine.
1055 Victor II., Bavaria.
1057 Stephen IX., Lorraine.
1058 *Benedict X.* (*Antipope*), Rome.
1058 Nicholas II. (Gherardus), Burgundy.
1061 Alexander II. (Anselm), Milan.

A.D.
1061 *Honorius II.* (*Cadalous of Parma*), *Antipope.*
1073 St. Gregory VII. (Hildebraud), Tuscany.
1080 *Clement II.* (*Guibert of Ravenna*), *Antipope.*
1086 Victor III., Beneventum.
1088 Urban II., Lagery.
1099 Paschal II., Bieda.
1100 *Albert* (*Antipope*), Atella.
1102 *Theodoric* (*Antipope*), Rome
1102 *Sylvester III.* (*Antipope*), Rome.
1118 Gelasius II. (Giov. Gaetano), Rome.
1118 *Gregory VIII.* (*Antipope*), Spain.
1119 Calixtus II., Burgundy.
1124 Honorius II. (Lambert), Bologna.
1124 *Theobald* ("*Bocca di Pecora,*") *Antipope.*
1130 Innocent II. (Gregory), Rome.
1130 *Anacletus II.* (*Antipope.*)

11. *Under the Suabian line of Emperors,* A.D. 1138–1250.

1138 *Victor IV.* (*Antipope.*)
1143 Celestin II., Tuscany.
1144 Lucius II., Bologna.
1145 Eugenius III. (Bernard), Pisa.
1150 Anastasius IV., Rome.
1154 Adrian IV. (Nicholas Breakspeare), St. Alban's, England.
1159 Alexander III., Siena.
1159 *Victor IV.* (*Cardinal Octavian*), *Antipope,* Rome
1164 *Paschal III.* (*Antipope*), Cremona.
1169 *Calixtus IV.* (*Antipope*), Hungary.
1178 *Innocent III.* (*Antipope*), Rome.
1181 Lucius III., Lucca.
1185 Urban III. (Crivelli), Milan.
1187 Gregory VIII., Beneventum.
1187 Clement III., Rome.
1191 Celestin III., Rome.
1198 Innocent III. (Conti), Anagni.
1216 Honorius III. (Savelli), Rome.
1227 Gregory IX. (Conti), Anagni.
1241 Celestin IV., Milan.
1243 Innocent IV. (Fieschi), Genoa.
1254 Alexander IV. (Conti), Anagni.
1261 Urban IV., Troyes.
1264 Clement IV. (Foucauld), Narbonne.
1271 Gregory X., Piacenza.
1276 Innocent V., Savoy.
1276 Adrian V. (Fieschi), Genoa
1276 John XX. or XXI., Lisbon.

12. *Rome under the Popes.*

1*st Period. The Popes at Rome,* A.D. 1277–1305.

1277 Nicholas III. (Orsini), Rome.
1281 Martin IV., Tours.
1285 Honorius IV. (Savelli), Rome.
1287 Nicholas IV., Ascoli.
1292 Celestin V. (Pietro da Morrone), Sulmona.
1294 Boniface VIII. (Gaetani), Anagni.
1303 Benedict XI. (Boccasini), Treviso.

2*nd Period. The Papal See at Avignon,* A.D. 1305–1378.

1305 Clement V. (Bertrand), Bordeaux
1316 John XXII. (Jacques d'Euse), Quercy.
1334 *Nicholas V.* (*Antipope at Rome*), Rieti.
1334 Benedict XII. (Jacques Fournier), Toulouse.
1342 Clement VI. (Pierre Roger), Limoges.
1352 Innocent VI. (Etienne d'Albert), Limoges.
1362 Urban V. (Guillaume de Grisac), Gévaudan.
1370 Gregory XI. (Pierre Roger), Limoges.

3*rd Period. Rome, after the return from Avignon,* A.D. 1378, *to the present time.*

1378 Urban VI. (Bartolommeo Prignani), Naples.
1387 *Clement VII.* (*Robert of Geneva*), *Antipope at Avignon.*
1389 Boniface IX. (Pietro Tomacelli), Naples.
1394 *Benedict XIII.* (*Pedro de Luna, a Spaniard*), *Antipope at Avignon.*
1404 Innocent VII. (Cosmato de' Meliorati), Sulmona.
1406 Gregory XII. (Angelo Corrario), Venice.

A.D.
1409 Alexander V. (Petrus Phylargyrius), Candia.
1410 John XXIII. (Baldassare Cossa), Naples.
1417 Martin V. (Oddone Colonna), Rome.
1424 *Clement VIII. (a Spaniard), Antipope at Avignon.*
1431 Eugenius IV. (Gabriele Condolmeri), Venice.
1439 *Felix V. (Antipope)*: [End of the Western Schism.]
1447 Nicholas V. (Tommaso di Sarzana.)
1455 Calixtus III. (Alfonso Borgia), Valencia.
1458 Pius II. (Æneas Silvius Piccolomini), Pienza.
1464 Paul II. (Pietro Barbo), Venice.
1471 Sixtus IV. (Francesco della Rovere), Savona.
1484 Innocent VIII. (Gio-battista Cibo), Genoa.
1492 Alexander VI. (Rodrigo Borgia), Spain.
1503 Pius III. (Francesco Piccolomini), Pienza.
1503 Julius II. (Giuliano della Rovere), Savona.
1513 Leo X. (Giovanni de' Medici), Florence.
1522 Adrian VI. (Adrian Florent), Utrecht.
1523 Clement VII. (Giulio de' Medici), Florence.
1534 Paul III. (Alessandro Farnese), Rome.
1550 Julius III. (Gio. Maria del Monte), Arezzo.
1555 Marcellus II. (Marcello Cervini), Fano.
1555 Paul IV. (Gio. Pietro Caraffa), Naples.
1559 Pius IV. (Giovan-angelo Medichini), Milan.
1566 Pius V. (Michele Ghislieri), Alexandria.
1572 Gregory XIII. (Ugo Buoncompagni), Bologna.
1585 Sixtus V. (Felice Peretti), Montalto.
1590 Urban VII. (Gio-Battista Castagna), Genoa.

A.D.
1590 Gregory XIV. (Niccolo Sfrondati), Cremona.
1591 Innocent IX. (Giov. Antonio Facchinetti), Bologna.
1592 Clement VIII. (Ippolito Aldobrandini), Fano.
1605 Leo XI. (Alessandro Ottaviano de' Medici), Florence.
1605 Paul V. (Camillo Borghese), Rome.
1621 Gregory XV. (Alessandro Ludovisi), Bologna.
1623 Urban VIII. (Matteo Barberini), Rome.
1644 Innocent X. (Gio-Battista Pamfili), Rome.
1655 Alexander VII. (Fabio Chigi), Siena.
1667 Clement IX. (Giulio Rospigliosi), Florence.
1670 Clement X. (Gio-Battista Altieri), Rome.
1676 Innocent XI. (Benedetto Odescalchi), Como.
1689 Alexander VIII. (Pietro Ottoboni), Venice.
1691 Innocent XII. (Antonio Pignatelli), Naples.
1700 Clement XI. (Gio. Francesco Albani), Urbino.
1721 Innocent XIII. (Michelangelo Conti), Rome.
1724 Benedict XIII. (Pietro Francesco Orsini), Rome.
1730 Clement XII. (Lorenzo Corsini), Florence.
1740 Benedict XIV. (Prospero Lambertini), Bologna.
1758 Clement XIII. (Carlo Rezzonico), Venice.
1769 Clement XIV. (Antonio Ganganelli), St. Angelo in Vado.
1775 Pius VI. (Giov. Angelo Braschi), Cesena.
1800 Pius VII. (Gregorio Barnaba Chiaramonti), Cesena.
1823 Leo XII. (Annibale della Genga), Spoleto.
1829 Pius VIII. (Francesco Xaviere Castiglione), Cingoli.
1831 Gregory XVI. (Mauro Cappellari), Belluno.

SOVEREIGNS OF FERRARA.

A.D.
1240 Azzo d'Este, &c.
1293 Azzo VIII., Marquis d'Este.
1308 Folco d'Este.
1317 Obizo III.
1352 Aldrovandino III.
1361 Niccolò II.
1383 Alberto.
1393 Niccolo III.
1441 Lionello.
1450 Borso, first Duke.
1471 Ercole I.
1505 Alfonso I.
1534 Ercole II.
1559 Alfonso II.
1597 Attached to the Church.

DUKES OF URBINO.

1474 Federigo di Montefeltro.
1482 Guid' Ubaldo I.
1508 Francesco Maria della Rovere.
1538 Guid' Ubaldo II. della Rovere.
1574 Francesco Maria II. della Rovere, abdicated in 1626.

GRAND-DUKES OF TUSCANY.

1. *House of Medici.*

1537 Cosmo I. (1569.)
1574 Francesco I.
1587 Ferdinando I.
1609 Cosmo II.
1621 Ferdinando II.
1670 Cosmo III.
1723 Giov. Gastone.

2. *House of Lorraine.*

1737 Francis (emperor, 1745).
1765 Leopold II. (idem, 1790.)
1790 Ferdinand III.
1824 Leopold II.

20. ADDENDA.

ROME.—*Lateran Museum* (p. 351).

While the last sheets of our work were passing through the press, we learnt, too late for insertion in its proper place, that a Museum has been formed in the Palace of the Lateran. It is intended to deposit in it all those works for which room cannot be found in the Vatican and Capitol: it already contains some very valuable sculptures, brought to light in the recent discoveries at Cerveteri and other places in the neighbourhood of Rome. The plaster casts from the Elgin and Æginetan marbles, formerly in one of the rooms of the Tor de' Venti (p. 410), have been removed to it, together with the portrait of George IV. by Sir Thomas Lawrence, presented by that sovereign to Pius VII. It contains also some paintings by M. A. Caravaggio, Giulio Romano's Cartoon of St. Stephen, landscapes by Paul Brill, and some mosaics found in the Baths of Caracalla.

ERRATA.

P. 35, col. 1, line 24 from top, for *fama* read *fame.*
P. 274, col. 2, line 9, 13, 22, for *clivis* read *clivus.*
P. 359, col. 2, line 31, for *Clement XII.* read *Clement VI.*

A

HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY.

THE PAPAL STATES.

PRELIMINARY INFORMATION.

§ 1. Passports.—§ 2. Lascia-passare.—§ 3. Frontier and Custom-Houses.
§ 4. Money.—§ 5. Roads.—§ 6. Posting.—§ 7. Vetturini.—§ 8. Inns.

ROUTES.

To facilitate reference, the names are printed in *italics* in those Routes under which they are fully described.

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§ 1. PASSPORTS.

BEFORE the traveller enters the Papal States, it is indispensably necessary that his passport bear the *visa* either of the Nuncio residing in the last capital he has visited, or of a Papal Consul. It will save trouble, in the event of his passing through France at the outset of his tour, to obtain the *visa* of the Nuncio at Paris; but if circumstances deprive him of the opportunity of applying to a Minister, the signature of the Consul in some important town will be sufficient. The Austrian *visa* is also desirable, not merely for the Papal States, but for all parts of Italy. On arriving at the frontier, the passport is examined and countersigned, as usual; and in sea-ports, as Ancona and Civita Vecchia, where a British Consul resides, his signature is likewise necessary.

On entering the principal towns of the Papal States, with few exceptions, the passport is demanded at the gates, in order to be signed; but, to save delay, the traveller is allowed to name the inn at which he purposes to stop, so that the passport may be sent after him. A fee of one or two pauls is required for each *visa*; and in garrison towns this process is repeated on leaving them.

Before the traveller quits Rome on his return to England, it is desirable that his passport be signed by the Ministers of all the Sovereigns through whose dominions it is intended to pass: those of Austria (and Tuscany), Sardinia, and France, should on no account be omitted. On leaving Italy, it must always be borne in mind, that if the traveller intend to proceed from Milan through Geneva into France, his passport must be signed by the English, Sardinian, and French Consuls-General at Milan; the latter expressly stating that it is "*bon pour entrer dans le Royaume.*" Instances have occurred where travellers who have neglected this formality have been sent back from Morez, the French frontier-station of the Jura, in order to procure signatures at Berne. The difficulty, in recent cases, has been got over by purchasing a *passe provisoire* at Morez; but the annoyance of any detention, particularly to persons travelling by diligence, is indescribable, and no arrangements should be omitted by which its possible consequences may be avoided.

§ 2. LASCIA-PASSARE.

Persons travelling in their own carriage should write beforehand to their correspondent, or banker, at Rome, or to the British Consul, requesting that a lascia-passare may be forwarded to the frontier, and another left at the gates of Rome, in order to avoid the formalities of the custom-house. The lascia-passare is never granted to persons travelling in public carriages.

§ 3. FRONTIER AND CUSTOM-HOUSES.

The Papal frontier-stations and custom-houses (Dogana) are marked by the arms of the reigning Pontiff, surmounted by the triple crown and crossed keys.

The custom-house visitation is less severe than in many other States of Italy, and a timely fee will save the traveller much inconvenience, and make the searcher anxious to facilitate the process. It is by far the best plan to propitiate the officer by administering this fee at once; for the saving of time

and trouble is amply sufficient to compensate the outlay of two or three pauls. Books are the especial object of inquiry; but, on the whole, they are less rigidly examined in these States, than in the Lombardo-Venetian Kingdom.

§ 4.—MONEY.

Letters of Credit, or the notes of Herries, or Coutts, are usually carried by travellers; the latter are, in many respects, the most desirable. Some travellers have taken napoleons from Paris, and have gained by the exchange in Italy; but this does not apply to English sovereigns, as the Italians particularly in the smaller towns have not learned to distinguish between the English and French coinage. Letters of credit are useful in the large capitals in securing the good offices of the banker.

The Roman coinage was arranged by the present Pope, Gregory XVI. in 1835, entirely on the decimal system. Accounts are kept in bajocchi of 5 quattrini each; in pauls, of 10 bajocchi; and in scudi, of 10 pauls. The principal coins in use are—the new gold piece, of 5 scudi; the silver scudo, of 10 pauls; the paul; and the bajocco. Some of the old gold coins, however, are still current, and are, therefore, included in the following Tabular Statement of the coinage, giving the intrinsic value in English according to the *weight* of gold and silver, and the legal value in the other Italian moneys. The minute fractions, which would only affect the calculation of considerable sums, are not given. It is necessary to premise that the Roman money, in comparison with that of Tuscany, suffers a decrease of 5 per cent., called the *tara;* hence the Tuscan francescone, which is also a piece of 10 pauls, is equal to 10½ Roman pauls, or 4*s.* 5½*d.* English; the Tuscan paul is consequently 5¼*d.* English. For the same reason, 95 Tuscan lire are equal to 15 Roman scudi.

	English.	French Francs, or Italian Lire	Tuscan Lire, Soldi, and Denari.	Tuscan Florins and Cents.	Austrian Lire and Cents.
GOLD.					
Doppia nuova of Pius VII. (pistole) .=32 pauls 1 baj.	*s.* *d.* 13 8¼	17 27 0	20 11 2	12 33	19 83
Zecchino (sequin) .=20 „ 5 „	9 4¼	11 80 0	14 1 0	8 43	13 55
The new piece of 5 scudi . . . .=50 „ . .	21 4¼	26 86 0	31 19 6	19 18	30 87
Ditto of 2½ scudi .=25 „ . .	10 8¼	13 44 0	16 0 0	9 60	15 44
SILVER.					
The scudo (Roman dollar) [1835] .=10 „ . .	4 3¼	5 37 0	6 6 8	3 80	6 17
Mezzo scudo . . .=5 „ . .	2 1¼	2 69 0	3 3 4	1 90	3 09
Testone . . . .=3 „ . .	1 3½	1 61 0	1 18 0	1 14	1 85
Papetto . . . .=2 „ . .	0 10¾	1 07 0	1 5 4	0 76	1 23
Paolo (paul) . . .= . . 10 baj.	0 5¼	0 0 54	0 12 8	0 38	0 61
Grosso (½ paul) . .= . . 5 „	0 2 9/16	0 0 27	0 6 4	0 19	0 30
COPPER.					
Bajocchio . . . .= . . 5 quat.	about ¼	0 0 5	0 1 3	. .	0 6
Mezzo bajocchio . .= . . 2½ „					
Quattrino . . . .= . . 2 den.					

The napoleon is generally worth 37 pauls; the Spanish dollar 10 pauls; the Tuscan francescone 10½ pauls; the Neapolitan piastre 9 pauls, 4 baj.; the Neapolitan ducat 7 pauls, 9 baj.; the Carlino 7 baj., 9 den.; the grano 4 quattrini or 8 denari; 100 Neapolitan ducats are, therefore, 79 Roman scudi. The exchange with England is said to be at par when the pound sterling is calculated at 45 pauls; but its real value may be more correctly stated at between 46 and 47 pauls. In Bologna, the Roman scudo is divided into 5 lire, and the bajoccho is called a soldo: this lira is equal to 1 fr. .07 cents, or 76 Florentine centesimi. The accounts throughout the Papal States are generally kept in pauls.

It may be useful to know that Roman scudi (with the *tara*) reduced to bajocchi, and divided by 15, become Tuscan lire, soldi, and denari; and that, on the same principle, Tuscan lire, &c., multiplied by 15, give Roman bajocchi. In making this calculation, it must be remembered that the Tuscan lira contains 20 soldi, and each soldo 12 denari. It is also necessary to bear in mind that the *tara*, as already remarked, makes a difference of 5 per cent. in favour of Tuscan money; and that, consequently, the Roman scudo counts only as 95 bajocchi, while the francescone counts as 100. Thus, 5 Roman scudi, with the tara of 5 per cent., are equal to 475 bajocchi; these, divided by 15, give a product of 31.10 lire: multiplying the 10 by 20 (for soldi), and dividing again by 15, we have 13.5 soldi; and multiplying the 5 by 12 (for denari), and dividing by 15, we have 4 denari = 31.13.4. The francescone of 100 pauls, by the same process, will give a product of 33.6.8.

In the preceding table, the agio on gold gives a greater value to the gold piece of 5 scudi than the actual value of 5 silver scudi by this calculation.

The reduction of 31 lire, 13 soldi, 4 denari, to bajocchi, by multiplying by 15, dividing the denari by 12, and the soldi by 20, is equally simple, and the result, of course, is 475 bajocchi.

Another useful process is that for the reduction of Roman scudi into Italian lire and centisimi; the scudi must be multiplied by 53726, from the product the two last figures on the right hand must be struck off (unless when they amount to 50 or upwards, when they count as 1); for example, 5 Roman scudi multiplied by 53726, give 2686 30; or, 26 Italian lire, 86 centesimi. It is obvious that these are again reduced into scudi by adding the two cyphers, and dividing by 53726, which will give as the result 5 scudi.

§ 5.—ROADS.

The roads in the Papal States have undergone remarkable improvement in recent years; although still inferior to those of Tuscany, they are generally well kept. The exceptions are chiefly in those parts where the ancient pavement has been imperfectly restored, and in the immediate neighbourhood of Rome, where the roads are worse than in any other part of the States. The great routes also are frequently inferior to the provincial roads. It is however to be observed, that in numerous districts, as in the Campagna of Rome, and in Romagna, the necessary materials for the maintenance of good roads are entirely wanting, and the nature of the country is unsuitable to their construction.

The roads still retain their ancient subdivision into three classes: the consular, provincial, and communal. They are under the direction of a special board appointed by government, aided by a council of engineers; and fixed imposts are levied for their construction and repair. The consular roads are maintained by the levy of a tenth of the prædial impost; the provincial by a variable tax upon the provinces; and the communal by a similar tax on the municipalities. The expenses of the roads form a considerable item in the accounts of the apostolic Camera, and the cost of repairing bridges, forming new roads, and maintaining the old ones, has generally in late years exceeded the tax. The Papal government indeed deserves great credit for the liberality with which improvements in this respect have been promoted; and there are few countries in which the establishment of new lines of communication has been more encouraged, in proportion to the limited means at its disposal. The new road over the Apennines, from Urbino to Borgo San Sepolcro, constructed at the joint expense of the Papal and Tuscan Governments, would do credit to any nation in Europe; and the English system is now generally followed. Recent accounts state that the project of a Railway from Naples to Rome has obtained the approval of the Government, and that an arrangement has been made by which Naples will undertake the work and the expense, and Rome repay its share by annuities. Another Railway from Rome to Florence is mentioned as resolved upon; and there is no doubt that, in a few years, the facilities of communication in Southern Italy will be greatly increased.

§ 6.—POSTING.

The Post Houses in the Papal States are distinguished by the arms of the reigning Pontiff, the Cardinal Chamberlain, and the Director-General of Posts. The service is done by contract, subject to the general control of Government. Fixed charges are made for posting, postillions, &c. The postmasters must be approved by Government, and be furnished with a license registered in the general post-office at Rome. There are no turnpikes, and the general arrangements are very nearly like those of France.

The postmasters are supplied with a printed book of instructions, in which all particulars of their duties are noted. The most important items, so far as the convenience of the traveller is concerned, are the following:—Horses and postillions are to be always ready for service; but the postmaster is bound only to keep the precise number of each specified in his agreement, or by the order of the director-general. One open and two covered carriages are to be kept for travellers who require them. Postmasters are forbidden to supply horses without a written license from the authorities of the place of departure, or a passport from the secretary of state. Postmasters are not allowed to supply horses to travellers, unless they have a sufficient number remaining to fulfil the duties of the post; nor are they allowed to send horses forward to change on the road, nor to transfer horses from one station to another. They are bound to keep two postillions ready for service night and day, and to have written over the principal door of the post-house the length of the post, price of the course, and a statement of the right of a third or fourth horse. The third or fourth

horse can only be enforced where the tariff specially allows it. They are bound to keep a book, with pages numbered and signed by the director-general or his deputy, in which a regular entry of the daily journeys may be kept, and travellers may enter any complaint against postillions. Horses returning after the course is completed are not to be attached to any carriage. Travellers by post cannot relinquish this mode of travelling in less than three days from the time of departure, nor change their carriage, without permission from the secretary of state or the provincial authorities. Travellers who order post-horses, and afterwards alter their plans, are bound to pay half a post, if they come to their lodgings before they are countermanded. When there are no horses, postmasters are bound to give travellers a declaration in writing to that effect (*la fede*); after which they may provide themselves with horses elsewhere, but only to carry them to the next post; and if there are no horses at that post, then the postillions are bound to go on without stopping to the third post, where they may stop an hour to bait: this rule applies to all the successive posts, until regular post-horses are procured. The time allowed for the passage of government messengers from one post to another is two hours; for ordinary or extraordinary estafettes, carrying despatches on horseback, one hour and a half. Postmasters and postillions are forbidden to demand more than the price allowed by the tariff.

In 1835, Cardinal Gamberini, secretary of state, issued a general notification modifying the regulations then in force as to carriages, so as to adapt them to the form and character of those now in use. By this document three classes were recognised, and the following regulations adopted in regard to each:

1. For cabriolets or covered carriages with one seat, whatever their number of wheels, carrying a small trunk and travelling bag (or a small imperial only), two horses, if travellers be not more than three; three horses, if there are four passengers, with power to charge for four horses, which the travellers may have attached to the carriage on paying for a second postillion.

2. For covered carriages, with two seats and leather curtains by the side, like the common vetturino, and for regular chariots having only one seat, both descriptions carrying a trunk, a travelling bag, and a small portmanteau, three horses, if there be two or three persons; if four persons, then a fourth horse is charged, which the travellers may have as before, on paying a second postillion. If these carriages contain five or six persons, they are considered carriages of the third class.

3. For Berlines and carriages of four seats, with an imperial, a trunk, travelling bag, &c., four horses, if carrying two or three persons; if four, then a fifth horse is charged; if five or six persons, six horses; if seven, the number of horses is the same, but seven are charged.

Where carriages contain a greater number than is mentioned above under each class, no greater number of horses is required, but a charge of four pauls per post is fixed for each person above the number. A child under seven years is not reckoned, but two of that age are counted as one person.

When the quantity of luggage is evidently greater than the usual weight, a tax of three pauls per post is allowed to be imposed. Travellers may obtain, on starting, a *bolletta di viaggio*, specifying in separate columns all particulars

relating to the number of horses, baggage, charges, &c., exclusive of postillions and outlers. In this case one is given to the traveller, the other to the postillion, who is bound to pass it to the next, until it is finally lodged in the post-office of the town at which the journey ends. All complaints may be noted on this document, as well as any expression of *ben servito* on the part of the postillions. Travellers should obtain this *bolletta* at the post office of the first post town; it will protect them from imposition, and costs only one paul.

In case of dispute between travellers and postmaster or postillions, it is provided by the general order of Cardinal Gamberini, that an appeal be made to the local director (*direttore locale*), who has power to put both postmaster and his men under arrest for three days, or to suspend them for ten days, reporting the fact to the director-general in Rome, to whom it belongs to take ulterior measures. In places where the post-house is an inn, travellers are sometimes told that there are no horses in order to induce them to stop. If there be reason to suspect that this statement is made from interested motives, application should at once be made to the local director. There are few places of any note in which a director is not to be found: he is generally a person of rank and responsibility, and we know of no instance in which he has not met the complaints of travellers with promptitude and courtesy.

The following is the Tariff for Ordinary Posts, issued by Card. Pacca, 1816:

Each horse	5 pauls	per post.
Postillion, each	3½ ditto	ditto
Stable-boy, for every pair	½ ditto	ditto
Saddle horse, or courier	4 ditto	ditto
Two-wheel carriage, furnished by postmaster	3 ditto	ditto
A carriage with four places inside, and four wheels, also furnished by postmaster	6 ditto	ditto

The postillion's *buonamano*, although fixed by the preceding tariff at 3½ pauls, is generally 5½ or 6 pauls, or more, according to good conduct. A separate postillion is required for each pair of horses. The following will, therefore, be the expense of posting, giving each postillion 5½ pauls per post:—

Post.	2 horses.	3 horses.	4 horses and 2 postillions.
1	16 pauls	21 pauls	32 pauls
1¼	20 ,,	26·2 ,,	40 ,,
1½	24 ,,	21·4 ,,	48 ,,
1¾	28 ,,	36·6 ,,	56 ,,

The length of the ordinary Roman post is 8 miles, equal to 7 miles 712 yards English; but travellers who are acquainted with Italian roads know well that the post varies considerably according to locality, and to the character of the country. The length of the Roman mile is 1,629 English yards, about one-twelfth less than an English mile. The length of the Tuscan mile is 1,808 English yards; of the Neapolitan mile 2,436 yards; of the Piedmontese mile 2,336 yards. The Italian mile of 60 to the degree is 2,025·4 English yards. The Roman foot is 11·72 English inches; the palm is ¾ of the foot, or nearly 8¾ inches.

§ 7.—Vetturini.

Persons who do not travel in their own carriage must, in a great measure, be dependent on the vetturino: indeed there are many parts where it is the only available mode of communication. The tourist who travels in his own carriage with vetturino horses will find that although it may cost somewhat less than the post, the saving scarcely compensates for the loss of time. A duplicate agreement should be drawn up before starting, and attested by some person in authority. The vetturino generally undertakes to provide breakfast, dinner, supper, and bed; the charge for one place varies, but it ought not to be more than two scudi a-day: from Bologna to Rome, a journey occupying seven or eight days, the charge is from nine to ten scudi; from Bologna to Florence three to four scudi; and from Florence to Rome seven to ten scudi, varying from five to six days. When a single traveller or a party of friends engage a vetturino, the bargain should expressly stipulate that no other person is to be taken up on any pretence whatever; otherwise occasions will soon be found for forcing other persons into the carriage. It often happens that the vetturino sells his engagements, in which case a traveller may be exposed to two or three changes of vehicle: this should also be specified in the agreement, as well as any particular stages into which he may wish to divide the journey. The *buonamano* or *mancia* is usually ½ scudo a-day, if "ben servito," or more if the journey be a short one: it is desirable that this be not included in the contract, but made conditional on good behaviour. When a vetturino is required to stop on the road for the convenience of travellers, he expects them to pay one or two scudi a night for each horse's expenses. In this respect posting has an advantage, as it allows travellers to stop when they please, and visit places on the road, without this additional cost.

§ 8.—Inns.

These are given in detail under the descriptions of the different towns; in the capitals and provincial cities they are generally good throughout the States; but at the intermediate post-stations they are often very bad. The prices vary in different towns, and particularly according to the circumstances in which the traveller makes his appearance; the charges for those who travel in their own carriages being notoriously higher, frequently by 100 per cent., than for those who travel vetturino. With a few honourable exceptions, as in the case of the Grande Albergo Svizzero at Bologna, five per cent. is allowed by the landlords to all couriers. It may be useful to bear in mind that in travelling there is a better chance of obtaining a good dinner at one o'clock, than at a later period of the day, when it is little else than a *rifacimento* of the previous meal. As in many parts of Germany, the inns at the post-houses are generally built over the stables, and in some places the same entrance serves for man and beast. In cases of this kind, it would be absurd to carry English habits and prejudices so far as to expect the comforts and conveniences of the great cities; travellers never gain anything by exacting or requiring more than the people can supply; and if they have sufficient philosophy to keep their temper, they will generally find that they are treated with civility and kindness.

ROUTE 1.

MANTUA TO FERRARA.

6½ Posts.

1½ Governolo; 1½ Sermide; 1¾ Bondeno; 1¾ Ferrara.

The old Post-road from Mantua to Ferrara followed that to Padua as far as Nogara (1 post), from whence it turned southward to Ostiglia, crossing the Po at Revere.

The present route follows the left bank of the Mincio to Governolo, near which that river falls into the Po.

1½ Governolo. Leaving this place, the road skirts the left bank of the Po as far as Ostiglia, from whence it crosses to Revere. It then follows the right bank as far as

1½ Sermide, a post station. A few miles beyond, the frontier of the Lombardo-Venetian Kingdom is passed at Quadrelle; and a little further on, separated from it by the Fossa Pandaina, is *Stellata*, the Papal frontier Custom House, where passports and baggage are examined.

1¾ *Bondeno*, a small town of 7,000 souls, formerly a fief of the D'Este family, situated in the low plains intersected by the Panaro. The road hence to Ferrara lies along the bank of the Cento Canal, through Vigarano and Cassana.

1¾ FERRARA, described in Route 3.

ROUTE 2.

MODENA TO FERRARA.

6 Posts.

1 Buonporto; 2 Finale; 1½ Bondeno; 1¾ Ferrara.

The road follows the left bank of the Panaro for the three first posts.

1 Buonporto. From hence it proceeds through Campo Santo, Cà de' Coppi, and Passo di Cà Bianca, to

2 Finale, the Modenese frontier. Here the Panaro is crossed, and the Papal States are soon after entered at *Santa Bianca*, the frontier station and Custom House. At Bondeno, the route falls into the high post-road from Mantua.

1½ Bondeno

1¾ FERRARA (Route 3).

ROUTE 3.

PADUA TO FERRARA.

6 Posts.

1½ Monselice; 1½ Rovigo; 1 Polesella; 2 Ferrara.

The road between Padua and Rovigo follows the course of the canal, and in its interesting character contrasts strongly with the dull and wearisome plains which extend southward as far as Bologna. Before arriving at Rovigo, the Adige is crossed by a *pont volant;* and between it and Ferrara, the Po is passed by a similar contrivance. The height of the embankments necessary to restrain the course of the Po will convince the traveller how much Ferrara and its plains are at the mercy of that river. The road lies along the low and marshy Polesina; it is bordered by poplar trees, and is remarkable only for its monotony. The Papal frontier station and Dogana are at *Ponte Lagoscuro*, on the south side of the river, called the "Port of the Po" from the considerable commerce it maintains with Lombardy in corn and wine, which are brought here for shipment. The Panfilio Canal leads direct from Ponte Lagoscuro to the Porta S. Benedetto at Ferrara, distant 3 miles.

FERRARA, *Forum Allieni*, of Tacitus. —(*Inns:* Tre Mori, an old inn, the most frequented, said to be the best, but dear and dirty. La Corona.) Few cities ranking among the ancient Italian capitals are so much neglected by travellers as Ferrara, and yet few are so much associated with interesting recollections. It is situated in a fertile but unhealthy plain, at a level of only 6½ feet above the sea, and at a short distance from the northern branch of the Po, which forms the boundary of the Lombardo-Venetian Kingdom. The dreary plain of the Polesina, intersected only by the dikes of the river,

presents an uniform and unbroken horizon, and extends, with little variation, up to the walls of Ferrara.

The aspect of the city, once the residence of a court whose name was celebrated throughout Europe, still retains many traces of its ancient grandeur. The broad, regular, and ample streets appear like those of a deserted capital; grass grows on the pavements; the magnificent palaces are untenanted and falling into decay; and the walls, seven miles in circuit, which once contained nearly 100,000 souls, now enclose little more than a fourth of that number. The population is collected together in the centre of the city, and thinly scattered over the remaining portion, like a body still retaining life, while the extremities have lost their vital power. Ravenna itself is hardly more fallen than Ferrara, although it was the great commercial emporium of Italy during the middle ages, the *città bene avventurosa* of Ariosto, and the *gran donna del Pò* of Tassoni.

The modern city is supposed to have been founded in the fifth century, when the invasion of the Huns and the destruction of Aquileja drove the inhabitants into the marshes for security. Its walls were built in the sixth century by the Exarchs of Ravenna, and it was raised to the rank of a city in 661, when the Bishopric of Vigovenza was transferred to it. But the chief interest of Ferrara arises from its connexion with the house of D'Este, one of the few princely families which could boast of ancient distinction in its lineage, and from which the Ducal house of Brunswick and the Royal Family of England trace their direct descent. As far back as the tenth century we find Ferrara connected with this family; first, as supreme magistrates, and afterwards as hereditary princes (1240), holding generally of the Pope, though sometimes asserting their independence. It remained under their sway until the extinction of the legitimate branch in 1597, in the person of Alfonso II.; and in the following year it was attached to the church by Clement VIII., on the pretext that Cæsar d'Este, the representative of the family by a collateral line, was disqualified by illegitimacy. During the sixteenth century the Court of Ferrara was unsurpassed by any other in Europe for its refinement and intelligence; its University was famous throughout Christendom, and so many English students were collected within its walls as to form, as they did in Bologna, a distinct nation in that learned body. But there are greater names associated with the history of Ferrara at this period than those of its princely sovereigns. "Melancholy as the city looks now, every lover of Italian poetry," says Forsyth, "must view with affection the retreat of an Ariosto, a Tasso, a Guarini. Such is the ascendant of wealth over genius, that one or two princes could create an Athens in the midst of this Bœotia. The little courts of Ferrara and Urbino seemed to emulate those of Alexandria and Pergamos, contending for pre-eminence only in literature and elegance."

The School of Ferrara, founded and patronised by the D'Este family, deserves especial notice in connection with this tribute to the intellectual history of the city. It is observed by Lanzi, that "Ferrara boasts of a series of excellent painters, far superior to its fortunes and population; a circumstance which will not excite surprise when we consider the series of poets which it cherished, from Bojardo and Ariosto down to our own times, a sure criterion of accomplished and refined minds more than ordinarily disposed towards the fine arts." To this circumstance, and to the good taste of the inhabitants in their patronage of art, may be added the favourable position of the city, in its contiguity to Venice, Parma, and Bologna, and its convenient distance from Florence and Rome; so that its students were enabled to select from the different schools of Italy what was most congenial to the tastes of each, and to profit by their several excellencies. So great, indeed, was the influence of this latter circumstance, that Zanetti considered it doubtful whether, after

the five great schools, Ferrara did not claim precedence over all others. The first fact recorded in connexion with the fine arts at Ferrara is the commission given by Azzo d'Este, in 1212, to the Venetian painter Gelasio di Niccolò, a pupil of the Greek artist Teofane of Constantinople, for a picture of the Fall of Phaeton. In the fourteenth century, when Giotto passed through Ferrara, on his way from Verona to Florence, he was employed by the Duke to paint some frescoes in his palace and in the church of St. Agostino, which were still extant in the time of Vasari. After the lapse of some years, during which several names are mentioned which have survived their works, Galasso Galassi appeared early in the fifteenth century; his works are chiefly confined to Bologna, and none are now found in his native city. He was followed by Antonio da Ferrara, known by his works at Urbino and Città di Castello, who painted some chambers in the palace of Alberto d'Este in 1438, at the time when the General Council was held there for the union of the Greek and Latin churches, and which is supposed to have supplied him with his subject. But the most celebrated of the early painters was Cosimo Tura or Cosmè, the pupil of Galassi, employed at the court of Borgo d'Este in the time of Strozzi, who mentions him in his poetry; his minute and elaborate workmanship is admirably seen in the miniatures of the choir books in the cathedral. Among the painters of this period may be mentioned Lorenzo Costa, the reputed pupil of Francesco Francia, and Francesco Cossa, both known by their works at Bologna. Costa, indeed, may be regarded as the true father of the school; for the series of painters from his time may be clearly traced; and Lanzi classes him among the first masters of Italy. His most eminent pupil was Ercole Grandi, called by Vasari Ercole da Ferrara, whose great work, painted for the Garganelli chapel, is now preserved in the Academy of Fine Arts at Bologna. Lodovico Mazzolini, called also Lodovico da Ferrara, another pupil of Costa, is known by his works in various galleries; and Domenico Panetti, the master of Garofalo, is remarkable for having become the pupil of his own scholar, and for the works he produced after his style had been remodelled on the example of Garofalo. The school of Ferrara was at its prime under the latter painter and the two Dossi, in the early part of the sixteenth century, when Alfonso d'Este was the patron of literature and art. This prince had called Titian to Ferrara to adorn his palace by his works; and, among other celebrated paintings, the "Cristo della Moneta," of the Dresden Gallery, was painted during his stay at Ferrara. Dosso Dossi, and his brother Giobattista, born at Dosso, in the vicinity of Ferrara, were among the earliest protegées of Alfonso and his successor Ercole II.; and their merit is sufficiently attested by the fact, that Ariosto has immortalized them among the best painters of Italy. Ortolano is another painter of this school, whose works are often confounded with those of Garofalo; he is known as a successful imitator of Raphael, and some of his works are yet seen in his native city. Benvenuto Tisio, better known by the name of Garofalo, from the pink which he introduced into his paintings, stands at the head of the Ferrarese school, and is justly called the Raphael of Ferrara: some of his most celebrated works are still found here. His pupil, Girolamo de' Carpi, recommended to Ercole II. by Titian himself, and whose oil paintings were of extreme rarity in the time of Lanzi, may also be studied at Ferrara. While these two artists excelled in the graces of the art, Bastianino, or Bastiano Filippi, was introducing the style of Michael Angelo, as seen in the grand picture of the Last Judgment in the cathedral. Another painter of this school, Scarsellino, who was called the Paul Veronese of Ferrara, and who studied under that master, has left some works in his native place; he is, however, better known by those to be found in the galleries at Rome, where

the name of his pupil, Camillo Ricci, a successful follower of the Venetian school, also occurs. Giuseppe Mazzuoli, known by the surname of Bastaruolo, and the contemporary of Bastianino, was called the Titian of Ferrara: we shall hereafter see that he has left behind him several works by which his claim to that title may be appreciated. Ferrara likewise contains some interesting examples of Domenico Mona, and of his able pupil Giulio Cromer, or Croma, who was selected to copy the principal paintings in the city, when the originals were transferred to Rome, after Clement VIII. had seized upon Ferrara and attached it to the church. After this event, the school rapidly declined for want of patronage and judicious management. Some Bolognese masters endeavoured, with little success, to introduce the style of the Caracci; Carlo Bonone, the scholar of Bastaruolo, was perhaps the most celebrated follower of this new method; his works in Sta. Maria in Vado are highly praised by Lanzi for their complete knowledge of that kind of foreshortening, called *di sotto in su*, where figures are supposed to be seen above the eye. Another artist, worthy of mention as a follower of Bononi, is Chenda, or Alfonso Rivarola, who was employed, at the recommendation of Guido, to finish some of Bonone's works, but was better known by his decorations for public spectacles and tournaments. It is unnecessary to enumerate any of the painters whose names appear in the subsequent history of this school, for Ferrara never recovered the change of masters; and its school gradually declined, until, at length, in spite of the establishment of an academy, it became completely extinct. Notwithstanding, however, this decline, and the loss of its political influence, Ferrara still retains many interesting examples of the school, which will be noticed in the subsequent description of the city.

In addition to the brilliancy of its court and the celebrity of its school of art, Ferrara is remarkable for the impulse which it gave to the Reformation. The names of Ariosto and Tasso have almost eclipsed the recollections of that event, and of the asylum given to Calvin and to Marot by the Duchess Renée, the high-minded daughter of Louis XII., and the wife of Ercole II. At an early period, Ferrara afforded protection to numerous friends of the reformed faith who fled from other parts of Italy, and even from countries beyond the Alps. Dr. M'Crie ascribes this circumstance to the influence of the accomplished princess just mentioned, who had become acquainted with the reformed doctrine previous to her departure from France in 1527, by means of some of those learned persons who frequented the court of Margaret, Queen of Navarre. "The first persons to whom she extended her protection and hospitality were her own countrymen, whom the violence of persecution had driven out of France. Madame de Soubise, the governess of the duchess, had introduced several men of letters into the court of France during the late reign. She now resided at the court of Ferrara, along with her son, Jean de Parthenai, sieur de Soubise, afterwards a principal leader of the Protestant party in France; her daughter, Anne de Parthenai, distinguished for her elegant taste; and the future husband of this young lady, Antoine de Pons, Count de Marennes, who adhered to the reformed cause until the death of his wife. In the year 1534, the celebrated French poet, Clement Marot, fled from his native country, in consequence of the persecution excited by the affair of the *placards;* and, after residing for a short time at the court of the Queen of Navarre, in Bearn, came to Ferrara. He was recommended by Madame de Soubise to the Duchess, who made him her secretary; and his friend, Lyon Jamet, finding it necessary soon after to join him, met with a reception equally gracious. About the same time, the celebrated reformer, John Calvin, visited Ferrara, where he spent some months, under the assumed name of Charles Heppeville.

He received the most distinguished attention from the duchess, who was confirmed in the protestant faith by his instructions, and ever after retained the highest respect for his character and talents." Among the other learned personages assembled here at this time was Fulvio Peregrino Morata, who had been tutor to the two younger brothers of the duke, and who became still more celebrated as the father of Olympia Morata, the most enlightened female of her age; who first "acquired during her residence in the ducal palace that knowledge of the gospel which supported her mind under the privations and hardships which she afterwards had to endure."

The description of Ariosto, and the testimony of numerous contemporary authorities proves that, under the sway of the house of D'Este, Ferrara was one of the great commercial cities of Italy. Its trade began to decline in the sixteenth century, and although it has been much reduced even since that period, the city still carries on a considerable trade in corn, and has a manufactory of *caviare* from the roes of sturgeons, for which the Po is famous. At the present time, Ferrara is the capital of a Legation, comprehending 210,883 inhabitants, and 140 square leagues of territory; the population of the city and suburbs is 25,586, of which at least one-third are Jews, who have a separate quarter (ghetto), and a synagogue. In spite of their deserted appearance, the effect of its broad and handsome streets is particularly imposing; that of San Benedetto is said to be about 6,427 feet, nearly a mile and quarter in length; and its palaces, though many of them have neither doors nor windows, and ivy is growing on their staircases and balconies, have an air of courtly grandeur in accordance with the ancient celebrity of the city.

The Cathedral, dedicated to St. Paul, was consecrated in 1135; its gothic exterior, with few exceptions, belongs to that period, but the interior has been altered and spoiled by modern renovations. The front is divided by small towers, crowned with pinnacles, into three equal portions, each surmounted with a gable containing a wheel window, and ornamented with a range of pointed arches. The porch is composed of a semicircular arch supported by columns; the flanks have also semicircular arches. The bas-reliefs with which this part is covered are in a fine state of preservation; they represent the Last Judgment, various events in the life of Christ, the seven Mortal Sins, with numerous sacred, profane, and grotesque emblems. Over the left door is a colossal bust of the Virgin, in Greek marble, long venerated as the miraculous Madonna of Ferrara. On the same side is a statue of Alberto d'Este, in the pilgrim's dress in which he returned from Rome with bulls and indulgences, in 1390. The interior, in the form of a Greek Cross, has been modernised at various times: the semicircular choir was first added in 1499, by Rosette, a native architect, known as one of the earliest restorers of Italian architecture; the portion beyond the transept dates from 1637, and the remainder from between 1712 and 1735. There are several interesting paintings to be noticed: the Assumption, the St. Peter and St. Paul, and the superb picture of the Virgin throned with Saints, are by *Garofalo*. The chapel of the SS. Sacramento contains some remarkable sculptures of angels, saints, &c., by *Andrea Ferreri*, a sculptor of the last century; the altar-piece is by *Parolini*, a native painter (1733), whom Lanzi describes as "l'ultimo nel cui sepolcro si sia incisò elogio di buon pittore; così lui fu sepolta per allora la gloria della pittura ferrarese." In the choir is the Last Judgment, by *Bastianino*, (Bastiano Filippi), one of the favourite pupils and the best copyist of Michael Angelo. Lanzi says that it occupied three years in painting, and describes it as "so near to that of Michael Angelo in the Sistine Chapel, that the whole Florentine school has nothing to compare with it. It is characterised," he says, "by grandeur of design, a great variety

of figures, a good disposition of the groups, and by the pleasing repose which it presents to the eye of the spectator. It seems impossible that in a subject already occupied by Buonarroti, Filippo should have had the power of showing himself so original and so grand. We see, that like all true imitators, he copied not the figures, but the spirit and the genius of his example." Like Dante and Michael Angelo, Bastianino availed himself of this opportunity to put his friends among the elect, and his enemies among the damned; and the picture consequently contains numerous portraits of both. Among these, are pointed out the young woman who refused his hand, placed by the artist among the latter; while the one whom he married is classed among the blessed, and is seen maliciously gazing at her early rival. It is much to be regretted that recent attempts to restore this fine work by retouching have injured the effect of the original colouring. The fifth chapel contains another painting by this master, the St. Catherine, called by Lanzi "la gran tavola di S. Caterina." The Annunciation, and the St. George are by *Cosimo Tura, or Cosmé*, the painter of the twenty-three choir books, presented by the Bishop Bartolommeo di Rovere, the execution of which has been so highly prized as to be preferred by many to the famous miniatures of Siena. On an adjoining altar are five bronze statues representing the Saviour on the Cross, the Virgin, St. John and St. George, by *Bindelli* and *Marescotti*, much admired by Donatello, who estimated their value at 1,641 golden ducats. The cathedral contains also two sepulchral stones, which will interest the stranger: the first is that of Urban III., who died of grief on hearing of the reverses of the second crusade, previous to the loss of Jerusalem; and the second that of Lilio Gregorio Giraldi, the celebrated mythologist. The monument of Giraldi has been removed to the Campo Santo; the inscription on the tablet, dated 1550, and written by himself, records the poverty which excited the compassion of Montaigne,

"Nihil
Opus ferente Apolline;"

but, in spite of his complaints, it appears from Tiraboschi that he was assisted by the Duchess Renée, and that he left at his death a sum of 10,000 crowns.

The Church of S. Francesco, founded by the Duke Ercole I., is one of the most interesting in Ferrara. Among its pictures are the following by *Garofalo:* the Betrayal of the Saviour, unfortunately much injured; the Virgin and Child, with St. John and St. Jerome, a charming picture; a beautiful Holy Family; the Raising of Lazarus, one of his best works; and the Massacre of the Innocents, one of the most touching representations of the subject, composed, says Lanzi, with the aid of clay figures, and with the landscape, the drapery, and the other accessories, taken from the life. The Flight out of Egypt is by *Scarsellino;* there are three fine works by *Mona*, the Deposition, the Resurrection, and the Ascension; and a Holy Family, a very interesting work by *Ortolano.* The church contains also the monument of the Marchese de Villa of Ferrara, celebrated for his defence of Candia against the Turks, in 1676; several tombs of the D'Este princes, and that of Giambattista Pigna, the historian of the family, and the secretary of Duke Alfonso. Not the least remarkable curiosity of the church is the famous *echo*, reverberating sixteen times, from every part of the edifice.

"The nave seems to have been intended to present a series of cupolas, as the side aisles actually do on a smaller scale; but in its present state, at the point where the square is reduced to a circle, a flat ceiling is introduced instead of a cupola. Standing under any one of these, the slightest footstep is repeated a great many times, but so rapidly that it is difficult to count the reverberations. I counted sixteen; but the effect is a continued

clatter, rather than a succession of distinct sounds."—*Woods.*

The Church of Sta. Maria del Vado, one of the oldest in the city, is celebrated for a miracle resembling that of Bolsena, whose fame the genius of Raphael has made immortal. The church tradition relates, that the faith of the prior having failed at the moment of consecration on Easter Sunday 1171, the host poured forth blood, and converted him from his disbelief. This church is also celebrated for its magnificent paintings by *Carlo Bonone*, the greatness of whose talent can only, in Lanzi's opinion, be appreciated here. He relates that Guercino, when he removed from Cento to Ferrara, spent hours in studying these works. Among them are the Marriage of Cana; the visit of the Virgin to Elizabeth; the Crowning of the Virgin; the Paradise; the Miracle of the Host; the Sposalizio, left unfinished at his death, and completed at the suggestion of Guido by *Chenda;* the Ascension, copied from Garofalo, and the half figures on the pillars, one of which represents, under the form of St. Guarini, the portrait of the author of "Il Pastor Fido." The splendid painting of St. John in Patmos contemplating the harlot of Babylon is by *Dosso Dossi;* the head of St. John was considered by Lanzi a "prodigy of expression," but the picture has been disfigured by the green drapery added by some Bolognese artist to satisfy the fastidious scruples of the clergy. The Tribute Money, a graceful work in the Varano Chapel, is by *Palma Vecchio.* Opposite, is the painting of Justice and Power, containing the celebrated Latin enigma of Alessandro Guarini, which has not yet been explained. The Visitation is by *Panetti*, the master of Garofalo; the Miracle of St. Antony is one of the best works of his pupil, *Carpi;* and the Death of the Virgin is by *Vittore Carpaccio*, the Venetian painter. In the sacristy are the Annunciation by *Panetti*, and a Flight out of Egypt, another work of the Venetian School. Sta. Maria del Vado contains the tombs of some of the most illustrious artists of Ferrara, and of Titus Vespasian Strozzi, and his celebrated son, Ercole, classed by Ariosto among the first poets. The painters whose ashes repose here are Ortolano, Garofalo, Bonone, Bastianino, and Dielai. The elder Strozzi is known also as the President of the Grand Council of Twelve, but he acquired a less enviable notoriety as a minister than as a poet, for it is recorded by Muratori that in his official capacity he was hated, "più del diavolo."

The Church and Monastery of San Benedetto, classed among the finest buildings of Ferrara, have suffered more vicissitudes than perhaps any other edifice in the city. The monastery was occupied as barracks by Austrian, Russian, and French troops, and was afterwards converted into a military hospital; the church, during the political troubles of Italy, was shut up, and was only re-opened for divine service in 1812. It was formerly celebrated for the tomb of Ariosto, transferred to the public library by the French in 1801, and for the fine paintings of the School of Ferrara which it still retains.

The most remarkable of these are Christ on the Cross, with St. John and other Saints, by *Dosso Dossi;* the Martyrdom of St. Catherine, by *Scarsellino*, one of his finest works; and a Circumcision, by *Luca Longhi*, of Ravenna. The four Doctors of the church, by *Giuseppe Cremonesi* (G. Caletti), are much praised by Lanzi, who applies the epithet "maraviglioso" to his grand and expressive figure of St. Mark, and extols the execution of the books, whose truth and nature gained for the artist the title of the "Painter of Books." On the ceiling of the vestibule of the refectory, is the celebrated painting of Paradise, with the choir of angels, by *Dosso Dossi.* Ariosto was so enamoured of this work, that he requested Dossi to introduce his portrait, being desirous, he said, of securing a place in that paradise, since he was not very sure of reaching the other. The poet

was accordingly introduced, and his portrait is seen between the figures of St. Sebastian and St. Catherine. About the middle of the last century, the bust which surmounted the tomb of Ariosto was struck by lightning, and a crown of iron laurels which surrounded it was melted away; an incident which Lord Byron has happily embodied in his well-known stanza:—

"The lightning rent from Ariosto's bust
The iron crown of laurel's mimic'd leaves;
Nor was the ominous element unjust,
For the true laurel-wreath which Glory weaves
Is of the tree no bolt of thunder cleaves,
And the false semblance but disgraced his brow;
Yet still, if fondly Superstition grieves,
Know, that the lightning sanctifies below
Whate'er it strikes;—yon head is doubly sacred now."

The Church of S. Paolo, the last public building in Ferrara which contained a work by the rare master *Ercole Grandi*, is remarkable for one of the masterpieces of *Scarsellino*, the Descent of the Holy Ghost; a Nativity, and the ceiling of one of the side chapels, are by the same master. The choir was painted by *Scarsellino* and *Bonone*. The Resurrection is by *Bastianino*. Two painters of this school are buried here, Giambattista Dossi, and Bastaruolo, who perished while bathing in the Po. Another tomb in this church records the name of Antonio Montecatino, the friend and minister of Duke Alfonso, better known as a professor of the Peripatetic philosophy. His bust, which is much admired, is by *Alessandro Vicentini*.

The Church of San Domenico is remarkable for the statues on its façade by *Andrea Ferreri*, and for some interesting works of Garofalo and Carlo Bonone. The dead man raised by a piece of the true cross, and the Martyrdom of S. Pietro di Rosini are by *Garofalo;* the S. Domenico and S. Thomas Aquinas are by *Carlo Bonone*. The adjoining convent was once famous for its Library, bequeathed to it by the celebrated Celio Calcagnini, "a poet, scholar, antiquarian, moralist, professor, ambassador, wit, and astronomer; one of the first who maintained the earth's movement round the sun; whose praises have been sung by Ariosto, his fellow traveller in Hungary, in the suite of Cardinal Ippolito d'Este. The number of volumes amounted to 3,584, but most of them are now dispersed. Calcagnini also bequeathed fifty golden crowns for the repairs of the library, and to furnish the chairs, benches, and desks then in use."—*Valery*. Over the door of the library, is the bust and dilapidated tomb of this eminent philosopher; the inscription is a remarkable testimony to the insufficiency of human learning:—*Ex diuturno studio in primis hoc didicit: mortalia omnia contemnere et ignorantiam suam non ignorare*. Ariosto, in the Orlando, records his astronomical discoveries in a beautiful passage:—

"Il dotto Celio Calcagnin lontana
Farà la gloria, e 'l bel nome di quella
Nel regno di Monese, in quel di Juba,
In India e Spagna udir con chiara tuba."
Or. Fur. xlii. 90, 5.

The Church of S. Andrea is celebrated for its pictures: the Virgin Throned, with saints, by *Garofalo*, is supposed by some to have been executed with the assistance of Raphael; the Guardian Angel is by *Carlo Bonone;* the Resurrection is attributed by some to *Titian*, by others to *Garofalo;* the St. Andrew is by *Panetti;* and there is a fine statue of St. Nicholas of Tolentino, by *Alfonso Lombardo*. In the refectory is a grand allegorical picture by *Garofalo*, representing the victory of the New Testament over the Old, the ceremonies of the Mosaic law being contrasted with the sacraments of the New law.

The Church of the Theatines (de' Teatini) contains a large painting of the Presentation in the Temple by *Guercino;* and a Resurrection, and a S. Gaetano by *Chenda*.

The Church of the Capuchin Convent has some fine paintings: the Virgin Throned, with saints; a similar subject, with Capuchin nuns, both by *Scarsellino;* S. Christopher and S. Antonio

Abbate, S. Domenico, and S. Francis, in the sacristy, by *Bonone.* The small statue of the Conception is by *Ferreri.*

The Church of S. Giorgio is celebrated as the scene of the General Council held at Ferrara by Pope Eugenius IV., in 1438, for the purpose of effecting a union between the Greek and Latin churches, and at which the Emperor John Paleologus was present. Even at that period the atmosphere of Ferrara was tainted by malaria, for it is recorded that the council was removed to Florence, in consequence of the unhealthy climate of this city.

The Church of the Campo Santo, whose fine architecture is attributed to Sansovino, is decorated internally with the finest sculptures of that celebrated artist. The twelve chapels are remarkable for as many paintings of the Mysteries by *Niccolò Rosselli,* classed, doubtfully, among the Ferrarese school by Lanzi, who mentions these works as imitations of the style of Garofalo, Bagnacavallo, and others. The Nativity is by *Dielai;* S. Bruno praying, and the Marriage of Cana are by *Carlo Bonone;* the S. Christopher, by *Bastianino,* is mentioned with the highest praise by Lanzi: "Ove rappresento ignudi, como nel gran S. Cristofano della Certosa, si attenne a Michelangiolo"; the Descent of the Holy Ghost, and the Deposition from the Cross are by *Bastaruolo;* the S. Bruno is by *Scarsellino;* the Last Supper, by *Cignaroli;* and the Beheading of John the Baptist, by *Parolini.* The *Campo Santo* was formerly the Certosa Convent, which was said to occupy the same space as the city of Mirandola. The cloisters are now covered with statues, bas-reliefs, and sepulchral monuments. Among the tombs are those of Borso d'Este, first Duke of Ferrara, the founder of the convent; the Duke Venanziano Varano and his wife, by Rinaldini; Lilio Giraldi, the mythologist, removed from the cathedral; the wife of Count Leopoldo Cicognara, in alabaster; the Abbate Bernardino Barbulejo, or Barbojo, said to have been the preceptor of Ariosto; &c.

The Church of Gesù has a picture of the three Japanese Martyrs, by *Parolini;* and a ceiling painted by *Dielai.* In the choir is the mausoleum of the Duchess Barbara of Austria, wife of Alfonso II., so well known by the eloquent eulogies of Tasso.

The Church of the Convent of Corpus Domini contains several tombs of the D'Este family; and that of Lucrezia Borgia is said to be among them, but there is no inscription or authority for the statement.

The Castle, formerly the Ducal Palace, now the residence of the Cardinal Legate, surrounded by its ample moat, and furnished with towers and bridges, carries the imagination back to the fortunes of Ferrara during the middle ages. It stands, says Forsyth, "moated and flanked with towers, in the heart of the subjugated town, like a tyrant intrenched among slaves, and recalls to a stranger that gloomy period described by Dante:—

"Che le terre d'Italia tutte piene
Son di tiranni; ed un Marcel diventa
Ogni villan che parteggiando viene."
Purg. vi. 124.

It is a huge, square building, defended at the angles by four large towers; it retains few traces of the ducal family, and wears an air of melancholy, in accordance with the deserted aspect of the city. Its apartments were formerly decorated by the first masters of the Ferrarese school, but they have entirely disappeared, excepting on the ceilings of the antechamber and the saloon of Aurora, which have preserved their paintings by *Dosso Dossi.* In the dungeons of this castle, Parisina and her guilty lover suffered execution. The outlines of that dreadful tragedy have been made familiar to the English reader by the beautiful poem of Lord Byron, to whom the subject was suggested by a passage in Gibbon. A more complete account, however, is found in the learned Dr. Frizzi's History of Ferrara, from which the following is an extract, descriptive of the closing catastrophe:—"It was, then, in the prisons of the castle, and exactly in

those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's tower, at the top of the street Giovecca, that, on the night of the 21st of May, were beheaded, first, Ugo, and afterwards Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked at every step, whether she was yet come to the spot? She was told that her punishment was the axe. She inquired what was become of Ugo, and received for answer, that he was already dead; at the which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live;' and, being come to the block, she stripped herself with her own hands of all her ornaments, and, wrapping a cloth round her head, submitted to the fatal stroke, which terminated the cruel scene. The same was done with Rangoni, who, together with the others, according to two calendars in the library of St. Francesco, was buried in the cemetery of that convent."

The Palazzo del Magistrato may be considered the public gallery of Ferrara, since it contains so many excellent works by the leading painters of the school. Among them are the following:—*Garofalo*, the Agony in the Garden, the Resurrection, the Descent of the Holy Ghost, the Twelve Apostles; *Dosso Dossi*, Noah's Ark; *Bastianino*, the Nativity, the Birth of the Virgin, the Assumption; *Cosmè* (*Cosimo Tura*), the Martyrdom of St. Maurelius; *Ortolano*, the Nativity; *Guercino*, S. Bruno; *Agostino Caracci*, the Fall of Manna. In one of the halls of this palace the Ariostean Academy, *Accademia degli Ariostei*, holds its sittings; it was founded on the *Accademia degli Intrepidi*, one of the first poetical societies of Italy, but it has now become more generally useful as a literary and scientific institution. Near this hall some small rooms are shown which were occupied by Calvin, when he found an asylum at the court of the Duchess Renée, under the assumed name of Charles Heppeville. It is impossible to visit them without imagining the meetings at which the stern reformer secretly expounded his doctrines to the small band of disciples whom the favour of his patroness had collected together. Among these were Anne de Parthenai, Olympia Morata, Marot, Francesco Porto Centese, and numerous other Protestants whom persecution had driven from beyond the Alps, and who assembled in these apartments to derive instruction from the great teacher of Geneva.

The Studio Publico enjoys some celebrity as a school of medicine and jurisprudence. It contains a rich cabinet of medals, and a collection of Greek and Roman inscriptions and antiquities; among which is the colossal sarcophagus of Aurelia Eutychia, wife of P. Pubius. But its chief interest is the *Public Library*, containing 80,000 volumes and 900 MSS., among which are the Greek Palimpsests of Gregory Nazianzen, St. Chrysostom, &c. The most remarkable, however, and the most valuable of all its treasures, are the manuscripts of Ariosto and Tasso. The former are preserved in an apartment where the poet's arm-chair of walnut-wood, and his bronze inkstand surmounted by a Cupid enjoining silence, and said to have been designed by Ariosto himself, are deposited. These manuscripts comprise a copy of some cantos of the *Orlando Furioso*, covered with corrections, and remarkable also for the following memorandum which Alfieri begged permission to inscribe, "Vittorio Alfieri vide e venerò 18 Giugno, 1783"; one of the Satires; the Comedy of La Scolastica; and some highly interesting letters, among which is one from Titian to Ariosto. The manuscript of the *Gerusalemme* is one of the most touching records in Ferrara; it was corrected by Tasso during his captivity, and has the words *Laus Deo* at the end. Like the Orlando, this is also remarkable for its corrections and cancelled passages, many of which are extremely curious, and worthy of being

published. There are likewise nine letters of Tasso, written while confined in the hospital of St. Anna; and a small collection of *Rime*. Another manuscript, which seems to lose its interest by the side of the two great Epic poets, is that of the *Pastor Fido* of Guarini. Another valuable treasure, but of a different character, is the series of *Choir Books*, formerly belonging to the Certosa; they are filled with beautiful miniatures, and occupy eighteen volumes. There is also a *Bible*, in one large volume, illustrated with miniatures of the same kind, and apparently by the same hand.

Of the printed books in the library, we may mention fifty-two early editions of Ariosto, a fine collection of cinquecento editions, and a very perfect series of books printed at Ferrara, which was one of the first cities in which the printing press was established. Signor Antonelli, one of the curators of this library, in his work on the Ferrarese printers of the fifteenth century, states that during the first thirty years of the fifteenth century upwards of 100 editions were issued from the press of nine printers in Ferrara. Among the most famous of these printers was Giambattista Guarini, from whom Aldus, before settling at Venice, received instructions in printing Greek. The medical traveller will observe here with great curiosity the celebrated and exceedingly rare work of Giambattista Canani, "Musculorum humani corporis picturata dissectio," without date, but evidently referrible to the middle of the sixteenth century.

In one of the rooms of this library is a very interesting collection of *Portraits of Ferrarese Authors*, from the earliest period down to Cicognara and Monti. In another, are eighteen *Portraits of Ferrarese Cardinals*, the most interesting of which, from his connection with Ariosto, is that of Cardinal Ippolito d'Este, in whose service the great poet had spent so many painful and unprofitable years;

"Aggiunti che dal giogo
Del Cardinal da Este oppresso fui."

In a third room, called the Sala d'Ariosto, is his *Tomb*, brought here by the French from the church of S. Benedetto, June 6, 1801, the anniversary of the poet's death. The mausoleum and decorations are in the worst style of French taste. The inscriptions, recording the merits of Ariosto as a statesman as well as a poet, were written by Guarini. The library is open to the public from eight to twelve, and from three to four. The modern additions to its collections are so cramped by want of funds, that it does not keep pace with the progress of the times; but it has received several valuable accessions from the munificence of its citizens.

The Casa d'Ariosto is marked by an inscription composed by the great poet himself:—

"Parva sed apta mihi, sed nulli obnoxia, sed non
Sordida, parta meo sed tamen ære domus."

Above it, is the following, placed there by his favourite son and biographer, Virgilio:—

"Sic domus hæc Ariosta
Propitios habeat deos, olim ut Pindarica."

Ariosto is said to have inhabited this house during the latter years of his life, and when some visitor expressed surprise that one who had described so many palaces had not a finer house for himself, he replied that the palaces he built in verse cost him nothing. After his death, nearly all the well-known characteristics of the house, described with so much interest by Ariosto himself, were destroyed by its subsequent proprietors. In 1811, Count Girolamo Cicognara, when Podestà, induced the town council to purchase it, as one of those national monuments which ought to be beyond the caprice of individuals. The chamber of the poet was then cleaned and carefully restored, and the circumstance was recorded in the following inscription placed under his bust: *Lodovico Ariosto in questa camera scrisse e questa casa da lui abitata edificò, la quale CCLXXX anni dopo la morte del divino poeta fu dal conte Girolamo Cicognara Podestà co' danari del comune*

compra e ristaurata, perchè alla venerazione delle genti durasse.

The Casa degli Ariosti, in which the poet was educated, is still preserved, and is situated near the church of Sta. Maria di Bocche. He lived there for the purpose of pursuing his legal studies under the superintendence of his paternal uncles; but he soon gave up law for the more congenial study of poetry and romance. It was in one of the chambers of this residence that Ariosto, with his brothers and sisters, performed the Fable of Thisbe, and other comic pieces of his own composition. The apartment is still shown, and is well adapted for such representations. On the death of his father, the poet removed from this house to the one already described.

The Casa Guarini, still inhabited by the Marquises of that name, recalls the name of the author of the *Pastor Fido*, whose bust decorates the hall. On the corner of the house is this inscription; *Herculis et musarum commercio favete linguis et animis.*

The Piazza Grande, now the *Piazza d'Ariosto*, formerly contained a statue of Pope Alexander VII.; but this was removed by the republicans of 1786 to make room for one of Napoleon, whose name the Piazza bore until the peace of 1814, when both the statue and the title gave way to those of the "Italian Homer."

The greatest object of interest in Ferrara is the cell in the hospital of St. Anna, shown as *the Prison of Tasso*. Over the door is the following inscription, placed there by General Miollis: *Rispettate, o Posteri, la celebrità di questa stanza, dove Torquato Tasso infermo più di tristezza che delirio, ditenuto dimorò anni* vii. *mesi* ii. *scrisse verse & prose, e fu rimesso in libertà ad istanza della città di Bergamo, nel giorno* vi. *Luglio*, 1586! It is below the ground floor, and is lighted by a grated window from the yard; its size is about nine paces by six, and about seven feet high. "The bedstead, so they tell, has been carried off piecemeal, and the door half cut away, by the devotion of those whom 'the verse and prose' of the prisoner have brought to Ferrara. The poet was confined in this room from the middle of March 1579, to December 1580, when he was removed to a contiguous apartment, much larger, in which, to use his own expressions, he could philosophise and walk about. The inscription is incorrect as to the immediate cause of his enlargement, which was promised to the city of Bergamo, but was carried into effect at the intercession of Don Vincenzo Gonzaga, Prince of Mantua."—*Hobhouse.* Few questions have been more debated than the cause of the great poet's imprisonment, some believing that it was actual insanity, others that it was mere detention in a *Maison de Santé*, combined with vexatious annoyances of the police; while by far the greater number coincide in regarding Tasso as neither more nor less than a prisoner of state, whose sufferings were aggravated by the capricious tyranny of Alfonso. His biographer, the Abate Serassi, has left it without doubt that the first cause of the poet's punishment was his desire to be occasionally, or altogether, free from his servitude at the court of Alfonso. In 1575, Tasso resolved to visit Rome, and enjoy the indulgence of the jubilee; and this error," says the Abate, "increasing the suspicion already entertained, that he was in search of another service, was the origin of his misfortunes. On his return to Ferrara, the Duke refused to admit him to an audience, and he was repulsed from the houses of all the dependants of the court; and not one of the promises which the Cardinal Albano had obtained for him were carried into effect. Then it was that Tasso—after having suffered these hardships for some time, seeing himself constantly discountenanced by the Duke and the princesses, abandoned by his friends, and derided by his enemies—could no longer contain himself within the bounds of moderation, but giving vent to his choler, publicly broke forth into the most injurious expressions imaginable, both against the Duke and all the house of

Este, cursing his past service, and retracting all the praises he had ever given in his verses to those princes, or to any individual connected with them, declaring that they were all a gang of poltroons, ingrates, and scoundrels (poltroni, ingrati, e ribaldi). For this offence he was arrested, conducted to the hospital of St. Anna, and confined in a solitary cell as a madman." His own correspondence furnishes the best evidence of the treatment he experienced;—for almost the first year of his imprisonment he endured nearly all the horrors of a solitary cell, and received from his gaoler, Agostino Mosti, although himself a poet, every kind of cruelty "ogni sorte di rigore ed inumanità."

"On the walls of Tasso's prison are the names of Lord Byron, Casimir Délavigne, and Lamartine's verses on Tasso, written in pencil and dreadfully mangled by the English poet, who must have been little capable of appreciating the harmony of the verses addressed to him by our first lyric poet. Notwithstanding these poetical authorities, with the inscription *Ingresso alla prigione di Torquato Tasso*, at the entrance, another inside, and the repairs of this pretended prison, in 1812, by the prefect of the department, it is impossible to recognize the real prison of Tasso in the kind of hole that is shown as such. How can any one for a moment suppose that Tasso could live in such a place for seven years and two months, revise his poem there, and compose his different philosophical dialogues in imitation of Plato? I had an opportunity of consulting several well-informed gentlemen of Ferrara on this subject, and I ascertained that not one of them believed this tradition, which is equally contradicted by historical facts and local appearances. There was enough in Tasso's fate to excite our compassion, without the extreme sufferings he must have experienced in this dungeon. Alfonso's ingratitude was sufficiently painful: a slight on the part of Louis XIV. hastened the death of Racine, and with such spirits, mental afflictions are much more keenly felt than bodily pains. Madame de Staël, who was ever inclined to commiserate the misfortunes of genius, was not misled by the legend of the prison of Ferrara; Goëthe, according to the statement of a sagacious traveller, maintains that the prison of Tasso is an idle tale, and that he had made extensive researches on the subject."—*Valery.*

Sir John Hobhouse, in reference to the inscription on the cell, says that "Common tradition had long before assigned the cell to Tasso: it was assuredly one of the prisons of the hospital; and in one of those prisons we know that Tasso was confined. Those," he adds, "who indulge in the dreams of earthly retribution, will observe that the cruelty of Alfonso was not left without its recompense, even in his own person. He survived the affection of his subjects and of his dependants, who deserted him at his death; and suffered his body to be interred without princely or decent honours. His last wishes were neglected; his testament cancelled. His kinsman, Don Cæsar, shrank from the excommunication of the Vatican, and, after a short struggle, or rather suspense, Ferrara passed away for ever from the dominion of the house of Este."

"Ferrara! in thy wide and grass-grown streets,
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of yore
Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had worn before.

And Tasso is their glory and their shame:
Hark to his strain! and then survey his cell!
And see how deeply earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend
The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line

Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! how thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn." *Childe Harold.*

The Theatre of Ferrara is reputed to be one of the finest in the States of the Church. The first in Italy is said to have been opened here.

The Fortress was founded in 1211. After Pope Clement VIII. had seized the principality as a fief which had lapsed for want of heirs, in 1598, it was entirely rebuilt; an expedient so successfully adopted at Perugia and Ancona, to resist the malcontents likely to rebel against the usurpations of the Holy See. It was finished by Paul V.

Ferrara is one of the eight archbishoprics of the Papal States: the bishopric dates from A.D. 661; its archbishopric was founded by Clement XII., for Bishop Ruffo, in 1735.

[Boats may be hired at Ferrara for Venice, a voyage of twenty hours. There is a procaccio twice a week to Bologna, by water. Travellers may also proceed by the canals to Ravenna. The canals from Ferrara are the following; these communicate with many others, by which a constant intercourse is maintained with the central towns of Northern Italy:—The canal called the *Pò di Volino* leads from the Porta di S. Paolo to the Adriatic, by a course of 56 miles, skirting the northern district of the Comacchio: it is navigable all the year, and has some valuable fisheries. The *Canale di Cento*, 18 miles in length, keeps up a communication between Cento and Ferrara: it also leaves from the Porta di S. Paolo. From the Porta di S. Benedetto, the *Canale Panfilio* proceeds to Ponte di Lagoscuro, a course of 3 miles. From the Porta di S. Giorgio, the *Pò di Marara* leads to S. Alberto and Primaro, on the Adriatic, falling into the Pò di Primaro at Traghetto, a course of 20 miles: it is navigable all the year by vessels of large burden.]

ROUTE 4.

FERRARA TO BOLOGNA, BY MALALBERGO.

3½ Posts.

The high post-road, which has superseded the old route through Cento. Close to the walls of Ferrara the canal communicating with the Pò di Primaro is crossed, and the road proceeds along a plain, remarkable for its fertility and cultivation, but otherwise destitute of interest. At Gallo, a short distance north of the Reno, the line of separation between the Legations of Ferrara and Bologna is passed, and about a mile before arriving at Malalbergo the Reno is crossed by a ferry-boat.

Malalbergo is a place of considerable activity; and as the traveller approaches Bologna, he cannot fail to be struck with the improved aspect of the country; the corn-fields, the maize plantations, and the hemp grounds, denote the extreme fertility of the soil, and bespeak a careful and better system of husbandry. The cottages are neat, and the general appearance of the people indicates prosperity and industry. Travellers by vetturino from Ferrara to Bologna usually make the inn called *Il Tedo* the halting place on the road: it is very tolerable, and moderate in its charges.

1½ Malalbergo (*Inn:* La Posta).
1 Capo d'Argine.
1 BOLOGNA, described in Route 6.

ROUTE 5.

FERRARA TO BOLOGNA, BY CENTO AND PIEVE.

About 32 Italian Miles.

This was formerly the principal line of communication between Ferrara and Bologna, and it is still interesting on account of its passing through the birth-place of Guercino, which all lovers of art will consider worthy of a pilgrimage. At a short distance from Ferrara it leaves the post road, at Cassana, and proceeds by Vigarano, Main-

arda, Mirabella, S. Agostino, and Corpo di Reno, to Cento.

Cento.—This interesting and pretty town is said to have derived its name from an ancient settlement of fishermen, who were led to fix upon this spot by the great number of craw-fish, for which the neighbouring waters were celebrated. They are said to have built a hundred cottages (*cento* capannucce), which they surrounded with a deep foss; and the number of their cottages thus became the appellation of the town which subsequently arose upon their site. The population of Cento, by the last census, is 4,572: the town was formerly celebrated for the college of S. Biagio, which was suppressed on the establishment of the Italian kingdom; but its great interest arises from its being the birth-place of *Guercino*. The church is full of the works of this great artist; and his house, which it was his delight to cover with his paintings, is still preserved without any alteration or change, save what has been produced by time. The *Casa di Guercino* has been correctly termed a real domestic museum. "In the little chapel is an admirable picture of *Two pilgrims praying to the Virgin:* the extreme destitution, no less than the fervour of these pilgrims, is painted with great minuteness of detail (even to the patches of the least noble part of their habiliments), without in any way weakening the general effect of this pathetic composition. The ceiling of one room presents a series of horses of various breeds; there is one superb group of two horses; another horse at grass, nothing but skin and bone, is a living skeleton of this poor animal. A *Venus* suckling Cupid is less pleasing than the rest, despite its celebrity, and the merit of the colouring: Venus is indeed the mother of Cupid, but not his nurse; the imagination will only admit into the arts the things which itself has received and become accustomed to.

"Guercino had for Cento that love of locality, if we may so say, of which Italian painters and sculptors have in all ages offered numerous examples: he preferred residing in his native town to the titles and offices of first painter to the kings of France and England; he had his scuola there, and remained in the town till driven away by the war between Odoardo Farnese, duke of Parma, and Pope Urban VIII., when Taddeo Barberini, nephew of the latter, general of the Pontifical troops, determined on fortifying Cento. The campaign and operations of these two combatants seem but mean at the present day beside the glory of the fugitive Guercino. The house of Guercino, in its present state, attests a simple, modest, laborious life, which inspires a kind of respect. This great artist, really born a painter, *the magician of painting* as he has been surnamed, was also a pious, moderate, disinterested, and charitable man; an excellent kinsman, whose comrade and first pupils were his brother and nephews; beloved by his master Gennari, praised and recommended by Lodovico Caracci, he seems to have escaped the enmity too frequent among such rivals. The house of Guercino is not, however, devoid of magnificence: it is easy to conceive that he might there receive and regale, *ad uno squisito banchetto*, those two cardinals who had come to the fair, when his most distinguished pupils served at table, and in the evening performed *una bella commedia*, an extemporised proverb, with which their eminences were enraptured. Christina of Sweden also visited Guercino at Cento; and after admiring his works, that queen wished to touch the hand that had produced such *chefs d'œuvre*.

"The *Chiesa del Rosario* is called at Cento the *Galerie*, a profane title, partially justified by its appearance and the arrangement of the paintings. Guercino is not less resplendent there than at home. The church is full of his paintings: he is said to have given the design of the front and steeple, and to have worked at the wooden statue of the Virgin; he is consequently visible there as a painter, sculptor, and architect, but especially as a Christian. A chapel founded by him bears his name:

he bequeathed a legacy for the celebration of mass there, and left a gold chain of great value to the image of the Virgin of the Rosary. This pious offering was stolen about the middle of the last century, by a custode of the church; a double sacrilege, in the town where his memory is still popular and venerated."—*Valery.*

The fair of Cento, formerly celebrated throughout the province, and which is alluded to in the preceding extract, is still observed on the 7th of September; but it has sadly fallen off in recent years.

On leaving Cento, the road crosses the Reno; a little distance beyond the river is *Pieve di Cento*, a village of 4,000 souls, surrounded with walls, and formerly celebrated for its miraculous crucifix and the College of Sta. Maria Assunta, suppressed at the establishment of the Italian Kingdom. It possesses another object of interest for the lover of art, the fine Assumption by *Guido*, forming the altar-piece of the church. This noble picture was under sentence of removal at the French invasion of 1797; but the people rose against the intended robbery, and effectually prevented it. Close to Pieve the boundary of the Legation of Ferrara is passed, and we enter that of Bologna.

The road now proceeds through Castel S. Giorgio, ascending the right bank of the Reno, to

BOLOGNA, Route 6.

ROUTE 6.

MODENA TO BOLOGNA.

3 Posts.

An excellent road, perfectly straight and level in its entire course: it forms a part of the ancient *Via Emilia.*

Soon after leaving Modena the road crosses the Panaro by a fine modern bridge at *S. Ambrogio*, the Modenese frontier station, which travellers returning from the Papal States, and who must consequently undergo the vexatious formalities and bribery of the custom-house, are not likely to forget. The Panaro separates the Duchy from the States of the Church; the Papal frontier station and custom-house are at *Castelfranco*, where a fee to the officials is also necessary to prevent annoyance. Castelfranco is considered by Dr. Cramer to agree with the position of *Forum Gallorum*, the scene of several important actions during the siege of Modena, and particularly of the defeat of Antony by Hirtius and Octavian, after the rout of Pansa. Near it is Forturbano, a fortress built by Urban VIII., in a commanding position: it is now of little importance, and is falling into ruin.

1½ Samoggia. (*Inn*, La Posta.) A village situated on the river of the same name, about midway between Modena and Bologna; considered to occupy the site of *Ad Medias*, one of the stations of the Æmilian way. Beyond Anzola the road crosses the Lavino; and a little farther on, the Reno is passed by a long stone bridge. At Crocetta del Trebbo, a short distance from the road, is an island in the Reno, about a mile and a half long, and a third broad, which Dr. Cramer, Calindri, and other antiquaries, regard as the scene of the meeting of the second triumvirate, A.U.C. 709.

Monte Guardia, crowned by the famous church of the *Madonna di San Luca*, is a conspicuous object from the road on approaching Bologna: on the left, beyond the Reno Canal, is the Campo Santo. The entrance to the city is highly picturesque; the road passes through an open and finely-wooded country, diversified by meadows and rich pasture grounds, beyond which the hills which bound the prospect are clothed with vegetation, and cultivated to their summit.

1½ BOLOGNA. [*Inns:* Grande Albergo Svizzero, with an excellent Table d'hote; Il Pellegrino; Albergo di San Marco; A. della Pace, all good. The first mentioned, formerly the palace of the Company of the Drapers (Stracciaiuoli), and built, according to tradition, from the designs of *Francesco Francia*, deserves especial com-

mendation) for civility and good attendance: there is a fixed scale of prices, which are moderate; the situation is good; and the landlord, M. Brun, a Swiss, does not bribe couriers. There are several other inns besides those named, of more humble pretensions, but none equally desirable.]

Bologna, the second capital of the States of the Church, and one of the most ancient cities of Italy, is picturesquely situated at the foot of the lower slopes of the Apennines, in a beautiful and fertile plain; it is surrounded by a high brick wall without fortifications from five to six miles in circuit; the Savena washes its walls, and the Reno canal passes through the city. It is the capital of the most important Legation of the Holy See, embracing a population of 322,228 souls, and a superficial extent of 180 square leagues. The city is two miles long by about one broad, it is divided into four quarters, it has twelve gates, and a population of 67,045 inhabitants by the official "Raccolta" of 1835. It is the residence of the Cardinal Legate, the Governor of the Province; the seat of an archbishopric, and one of the four Appeal Courts of the Roman States, comprising within its jurisdiction all the northern districts. It is one of those interesting provincial capitals which no country but Italy possesses in such abundance, and of which the Papal States have so large a share. With its rich and varied colonnades, affording a pleasant shelter from the sun and rain, with well-paved streets, noble institutions, and a flourishing, intelligent, and learned population, it rivals Rome in all except classical and religious interest, and the extent of its museums. It would do honour to any country in Europe as its metropolis; and the inhabitants still cherish in their love of freedom the recollections inspired by its ancient motto, "Libertas." Bologna has always been the most flourishing and the most advanced of all the cities of the Papal States, although it has never been the residence of a court nor the seat of sovereignty; and there can be no doubt that this prosperity is attributable to the long continuance of its privileges, and to the freedom of manners and opinions for which its people are remarkable.

On entering its principal streets the attention of the stranger is at once attracted by the covered porticoes, like those of Padua and Modena; though they are too uniform in appearance to vie with the elegance of the latter, they are better proportioned and less monotonous than those of the former city. The older quarters of Bologna, however, wear a heavy and antique aspect; their arcades are low and gloomy, and the streets are irregular and narrow; but these only serve as a contrast to the broad thoroughfares and noble arcades of the modern city.

The early history of Bologna carries us back to the time of the Etruscans. Its ancient name of *Felsina* is supposed to have been derived from the Etruscan king of that name, to whom its foundation as the capital of the twelve Etruscan cities, 984 years B. C., is attributed. His successor, Boio, is said to have given it the name of Bononia, although some antiquaries refer it to the Boii, who occupied the city in the time of Tarquinius Priscus.

In the middle ages, Bologna had become independent of the German Emperors during their contests with the Popes; and had obtained from Henry V., in 1112, not only an acknowledgment of its independence, but a charter, granting to its citizens the choice of the consuls, judges, and other magistrates. It subsequently appeared among the foremost cities of the Guelphic league; and, after the Emperor Frederick II. had left the war in Lombardy to the management of his illegitimate son, Hensius King of Sardinia, it "undertook to make the Guelph party triumph throughout the Cispadone region. Bologna first attacked Romagna, and forced the towns of Imola, Faenza, Forlì, and Cervia to expel the Ghibelines, and declare for the church. The Bolognese next turned

their arms against Modena. The Modenese cavalry, entering Bologna one day by surprise, carried off from a public fountain a bucket, which henceforth was preserved in the tower of Modena as a glorious trophy. The war which followed furnished Tassoni with the subject of his mock-heroic poem, entitled "La Secchia Rapita." The vengeance of the Bolognese was, however, anything but burlesque; after several bloody battles, the two armies finally met at Fossalta, on the 26th of May, 1249. Philip Ugoni of Brescia, who was this year podestà of Bologna, commanded the Guelph army, in which was united a detachment from the militias of all the cities of the league of Lombardy. The Ghibelines were led by King Hensius: each army consisted of from fifteen to twenty thousand combatants. The battle was long and bloody; but ended with the complete defeat of the Ghibeline party: King Hensius himself fell into the hands of the conquerors; he was immediately taken to Bologna, and confined in the palace of the podestà. The senate of that city rejected all offers of ransom, all intercession in his favour. He was entertained in a splendid manner, but kept a prisoner during the rest of his life, which lasted for twenty-two years."—*Sismondi.* In the latter part of the thirteenth century, the city became a prey to family feuds, arising out of the tragical deaths of the lovers, Imelda Lambertazzi and Bonifazio Gieremei; and for many years it was harassed by the fierce contests for supremacy among these and other noble families. The Gieremei were the leaders of the Guelph party, and the Lambertazzi were the leaders of the Ghibelines; but their mutual hatred was kept in check by the authorities until the occurrence of this domestic tragedy, which bears, in some respects, a strong similarity to the history of Edward of England and his devoted Eleanor. The Guelph party at length appealed to the Pope, then Nicholas III., whose mediation was so successful that the city acknowledged him as Suzerain; but the tyranny of his legate brought on a revolution in 1334, which ended in the supreme power being seized by the captain of the people, the celebrated Taddeo Pepoli, who subsequently sold it to the Visconti. For upwards of a century after that event, Bologna was subject either to the alternate tyranny of the Visconti and of the Popes, or to popular anarchy: the family of Bentivoglio, taking advantage of these feuds, seized and maintained the government in the Pope's name; but their power was too independent to be acceptable to the warlike Julius II., who dispossessed them; and, after a long struggle, established, by military force, the absolute supremacy of the Holy See.

Bologna is one of the few cities of Italy which have been occupied by British troops. During the last struggle of Napoleon in Italy, in 1814, the Austrian army was supported in its operations on the Adige, by a body of English troops, under General Nugent, who landed at the mouth of the Po, and occupied Bologna in February of that year.

The city was the seat of a bishopric as early as A. D. 270: its first bishop was St. Zama. It was raised to the rank of an archbishopric by Gregory XIII. It has had the honour of contributing more learned prelates to the sacred college than any other city of Italy; among the natives who have been raised to the pontificate, are Honorius II.; Lucius II.; Gregory XIII.; Innocent IX.; Gregory XV., and Benedict XIV. The list of native cardinals comprises nearly a hundred names.

The School of Bologna, in the history of art, occupies so prominent a place, and numbers among its masters so many illustrious names, that it would be impossible in the limits of this work to enter into anything like a detailed account of its history; and the publication of *Kugler's Hand Book of Painting,* in an English form, has now rendered it unnecessary. But while the traveller is referred to this learned work for the details of the school, it may be useful as an introduction to a particular description of the public in-

stitutions of the city, to give a brief general outline of its progress.

The first name of any eminence among the early followers of Giotto at Bologna is that of *Franco Bolognese*, supposed to have been the pupil of Oderigi di Gubbio, the missal painter, immortalized by Dante. He opened the first academy of art in Bologna, in 1313, and is termed by Lanzi the Giotto of the Bolognese school. Among his successors were *Vitale di Bologna* (1320), *Jacopo Paolo* or *Avanzi* (1404), *Pietro*, and *Orazio di Jacopo*, *Lippo di Dalmasio*, *Maso di Bologna*, *Marco Zoppo*, scholar of Lippo, and afterwards of Squarcione, at Padua (1471), who founded an academy of great celebrity at Bologna, and *Jacopo Forte*, the friend and imitator of Zoppo (1483). But the most illustrious name which occurs in the early history of the school is that of *Francesco Francia* (1535), who may perhaps be considered as its true founder. Of the style of this great master, whose works have only lately been appreciated in England, Lanzi says "it is, as it were, a middle course between Perugino and Bellini, partaking of them both;" and Raphael, in a letter given by Malvasia, says that he had seen no Madonnas better designed, more beautiful, or characterised by a greater appearance of devotion than those of Francia. Among the scholars of Francia, whose works may yet be studied at Bologna, were his son *Giacomo* (1575); *Lorenzo Costa*, (1530), *Girolamo Marchesi da Cotignola* (1520), and *Amico* and *Guido Aspertini* (1552). From the time of Francia to that of the Caracci, various styles were introduced by Bagnacavallo (Bartolommeo Ramenghi), 1551; Innocenzio da Imola, a pupil of Francia, 1542; Francesco Primaticcio, 1570; Niccolò Abate, 1571; and Pellegrino Tibaldi, 1591, one of the architects of the cathedral of Milan, and who was called by the Caracci "Il Michael Angiolo Riformato." The style introduced into the Bolognese school by *Bagnacavallo*, and adopted by *Innocenzio da Imola* was that of Raphael; while that of Michael Angelo was adopted by *Pellegrino Tibaldi*, who can only be appreciated in Bologna. Their contemporaries *Primaticcio* and *Niccolò Abate* left Bologna to study under Giulio Romano, in Mantua, and subsequently settled in France. The school was for a time supported by *Lavinia Fontana*, *Lorenzino* (Lorenzo Sabbatini), *Orazio Samacchini*, and *Passerotti*; but it was already on the decline, and gradually dwindled away before the superior attractions of the other great schools of the period, although *Dionysius Calvart* a native of Antwerp, and *Bartolommeo Cesi* had established in the city seminaries of some repute.

But the third and greatest epoch of the School of Bologna was that which produced the Caracci and their pupils and before the close of the sixteenth century we find a new style created by the Caracci, which superseded the ancient maxims, and finally supplanted those of every other master. This revolution in the art originated with *Lodovico Caracci*, "a young man," says Lanzi, "who, during his earlier years appeared to be slow of understanding, and fitter to grind colours than to harmonise and apply them." After visiting the works of his predecessors in the different cities of Italy he returned to Bologna, and with the co-operation of his cousins, *Agostino* and *Annibale*, established an academy. By their judgment and kindliness of feeling, and by their mild conduct in spite of opposition and ridicule from the artists who then monopolised public favour at Bologna, they succeeded in attracting a crowd of pupils.

The most distinguished scholar of the Caracci was *Domenichino*, considered by Poussin as the greatest painter next to Raphael. His friend, *Albani* the Anacreon of painting, is another name imperishably associated with the school of the Caracci, and the traveller will not fail to recognise his powers in all the great galleries of Italy. But *Guido* another disciple of this school, is frequently considered as its greatest genius; and it is well known that no

pupil of the Caracci excited so much as he did the jealousy of his masters. It is unnecessary, and it would be out of place to enter here into an analysis of the styles adopted by these various masters; for the forms of beauty which Guido has embodied, and the peculiar characteristics of his contemporaries, must be known to every traveller. Among the names which figure in the history of the Bolognese school at this period are those of *Guido Cagnacci, Simone Cantarini, and Francesco Gessi,* the best pupils of Guido; *Guercino,* and *Lanfranco.* Among the scholars of the Caracci, who remained in Bologna after this time, are *Sisto Badalocchi, Alessandro Tiarini, Lionello Spada, Lorenzo Garbieri, Giacomo Cavedone, Pietro Fucini, Lucio Massari,* &c., all artists of considerable reputation, and *Gobbo de' Caracci* so famous as a painter of fruit. The school of Bologna declined with that of the Caracci; the attempt of *Michael Angiolo Colonna* arrested its downfall for a period, but was wholly inadequate to restore it to its ancient celebrity. The fourth and last period of the school boasts the names of *Pasinelli and Carlo Cignani;* the former aimed at uniting the design of Raphael with the colouring of Paolo Veronese, and the latter the grace of Correggio with the varied knowledge and correctness of the Caracci.

After this general sketch of the Bolognese school, which will be found necessary to a correct appreciation of the treasures of art profusely scattered over the city, we proceed at once to the

Accademia delle Belle Arte.—This noble institution, formerly the Jesuits' College, is truly a national establishment. It contains a rich gallery of pictures, mostly of the native school, which have been here preserved from the collections of suppressed convents and churches. By an excellent arrangement, the older works are placed at the entrance of the gallery; and thus the student has an opportunity of following the progress of art. The great charm of the collection is its nationality, and no city in Italy has in this respect a higher or more lasting interest. Sir Joshua Reynolds, in recommending Lodovico Caracci to the young student, as the model for style in painting, pointed out the peculiar advantages of Bologna as a place of study. "It is our misfortune," he says, "that those works of the Caracci which I would recommend to the student, are not often found out of Bologna, * * * and I think those who travel would do well to allot a much greater portion of their time to that city, than it has been hitherto the custom to bestow."—Disc. II. At the entrance of the gallery is a large collection of altar-pieces, of the fourteenth and fifteenth centuries, mostly of Bolognese origin. The following may be specified as the most remarkable works:—

Giotto. The side wings of the altar-piece preserved in the Brera at Milan, brought hither from the Church of Santa Maria degli Angioli.

Bolognese School.

Vitale da Bologna (1320), Madonna and Child.

Simone da Bologna (1404), Coronation of the Virgin.

Jacopo Paolo. The Crucifixion.

Beata Caterina Vigri. St. Ursula.

F. Francia. This great master may be studied here with advantage. 78. Madonna and Child, with SS. Augustin, Francis, Proclus, Monica, John the Baptist, and Sebastian, painted, according to the date inscribed on it, in 1494, for Sta. Maria della Misericordia, and celebrated for the beauty of the St. Sebastian. 79. The Annunciation.

Giacomo Francia. 84. Holy Family.

Girolamo Marchese da Cotignola. 108. The Sposalizio.

Guido Aspertini. 9, Adoration of the Magi.

Lorenzo Costa. St. Petronius throned with two saints, an altar-piece, dated 1502, and characterised by its exceeding gracefulness.

Bagnacavallo. 133. Holy Family and Saints.

Innocenzio da Imola. 89. Madonna in glory, with SS. Michael, Peter, and Benedict. 90. Holy Family, one of the

finest known; copied for the late King of Prussia, on account, it is said, of the resemblance of the Virgin to his young and beautiful queen.

Pellegrino Tibaldi. Marriage of St. Catherine; very graceful.

Prospero Fontana. 74. The Deposition.

Lavinia Fontana. 75. The Queen of France presenting her infant to St. Franc's.

Lor. izo Sabbatini, called by Lanzi "uno de' più gentili e de' più delicati pittori del suo secolo." 146. The Assumption of the Virgin, with various angels and saints in adoration, much praised by the Caracci.

Orazio Samacchini. The Virgin in a glory of angels, crowned by the Trinity, and worshipped by John the Baptist, the Magdalen, S. Catherine, SS. Francis, Clare, Nabor, and Felix; also much admired and praised by the Caracci.

The Caracci and their School.

The gallery contains some of the finest works of this interesting period of art, and nowhere, perhaps, can the genius of the Caracci, Domenichino, and Guido, be so well studied and appreciated.

Lodovico Caracci. 42. The Madonna and Child throned, with four Saints. 43. The Transfiguration; a grand picture, praised by Sir Joshua Reynolds, as worthy the attention of the student. "An admirable conception of a subject, which, with reverence to Raphael be it spoken, does not seem adapted to painting."—*Matthews.* 44. The Calling of St. Matthew. 45. Nativity of St. John Baptist, both praised by Sir Joshua Reynolds. 46. Preaching of St. John. 47. Conversion of St. Paul. 48. Madonna and Child, standing on the half-moon, in a glory of angels, with St. Jerome and St. Francis, "an inimitable painting, in which the artist has displayed the richest stores of genius. The countenance of the Virgin is exquisitely beautiful; a veil, touched with great skill, covers her head, falling in light folds over the bosom and shoulders, and the child presenting all the animated graces of infantine loveliness, is full of life and nature. St. Francis in adoration, and kissing the child's hand, is painted in a dark tone not to interfere with the principal figures, and is yet finely made out, as are the angels and the other accompaniments of the picture; the colouring soft and sweetly tinted, the whole being with wonderful art and keeping entirely subordinate to the great object of the composition."—*Bell.* Matthews describes the Madonna as "exquisitely elegant, but then it is the elegance and refinement of a woman of fashion. She is not the Madonna, such as Raphael has represented her, and such as she will ever exist personified in the imagination of him who has seen Raphael's pictures." 49. The Flagellation of our Saviour; a "wild and savage production, pourtraying a scene totally unsuitable to the dignity of the Saviour of mankind. The drawing is good, and the foreshortening of the figures finely managed."—*Bell.* 50. The Crowning with Thorns. 51. Three Monks. 53. St. Roch. Several of these pictures have a view of Bologna in the background.

Agostino Caracci. 31. The Communion of St. Jerome; a masterpiece. 35. Assumption of the Virgin.

Annibale Caracci, a few of his best works. 36. Madonna and Child in glory, with St. John Baptist, the Evangelist, and St. Catherine. 37. Madonna throned with Saints. 38. Assumption of the Virgin.

Scholars of the Caracci.

Aless. Tiarini. 182. Deposition from the Cross, attributed to the Caracci by some, and by others to Cignani. "The figures are considerably smaller than life, which might be supposed to hurt the general effect, but the composition is so perfect as to leave no feeling in the mind but that of admiration. The drawing and colouring of our Saviour's body are in such a style of excellence as to give the most affecting expression to a representation generally so painful: his figure, forming the great central light of this touching picture, is sketched out with the finest truth of nature. It is the silent, motionless

rigidity of death, yet bearing a character full of interest, having nothing of the tame flat drawing and cadaverous colouring so frequently seen in this subject. The head and left hand are supported; while the right, which is drawn with exquisite skill, hangs down lifeless and stiff."—*Bell.* 183. Marriage of St. Catherine.

Giacomo Cavedone. 55. Madonna and Child, in glory, with Saints. 56. Martyrdom of St. Peter, the Domenican; the saint is represented writing with his blood upon the ground the words "*Credo in Deum*," while the robber repeats his blow.

Domenichino. 206. Martyrdom of St. Agnes, a masterpiece, formerly belonging to the church of the same name. "A deep toned, grand, and rich painted picture, crowded with figures, and a background of fine action. The serene and beautiful countenance of the saint is irradiated by an expression of rapt holiness and heavenly resignation, infinitely touching, and finely contrasting with the terror and amazement described with admirable skill and effect, in the attitudes of the surrounding multitude. The episode of the two women forming the foreground of one corner of the picture, who are represented as hiding the face, and stilling the screams of a terrified child, affords a scene of fine action very admirably delineated. But yet the act of the martyrdom is too deliberate. The murderer plunging the dagger into her bosom should turn off with something of horror from a deed committed in cold blood, unexcited by any principle of fury or revenge."—*Bell.* 207. Madonna del Rosario, another grand masterpiece, ranked by many above the St. Jerome of this master. It is a double composition; the lower part representing the persecutions and martyrdoms of the church, while in the upper, St. Gregory is interceding for the faithful with the Madonna, who sits with the infant Saviour on the throne showering flowers on the saint. 208. The Martyrdom of St. Peter the Domenican, chief of the Inquisition at Milan, treated in a different way from the celebrated picture of Titian at Venice, and from the same subject by his imitator Cavedone, already noticed. "The elevated and exalted resignation painted on the features of a noble countenance, the effect of the black drapery cast around the kneeling figure, and held in one large majestic fold by the left hand, has a combined effect of grandeur and chaste simplicity, which is inexpressibly fine."—*Bell.*

F. Albani. 1. Madonna throned with St. Catherine and the Magdalen. 2. Baptism of the Saviour; a finely treated picture. 3. Madonna and Child, in glory.

Guido. "The works of Guido, collected here, have shown him to me in a new light; and have convinced me that I had not hitherto formed a just estimate of his merit. There is a force and grandeur in some of these, of which the generality of his pictures gives little indication." *Matthews.* 134. Madonna della Pietà; in the upper part the dead body of the Saviour with the Madonna and two weeping angels by the side; a view of Bologna in the landscape, and the patrons of the city, SS. Petronio, Domenico, Carlo Borromeo, Francesco d'Assisi, and Proclus. A superb and touching picture. "The grief pourtrayed in the Madonna della Pietà is not of the earth, but, if the word may be allowed, of heaven. This work exhibits the greatest variety of perfections in its several parts, from the gracefulness of the little angels below, to the affliction of the virgins and the angels weeping above."—*Valery.* 134. The Massacre of the Innocents, a celebrated picture, full of deep feeling and beauty of expression. "A most powerful piece, and composed with wonderful effect and skill. The figures are of the full size of life; the terror, dismay, and wildness of the different groups are admirably pourtrayed, and notwithstanding the violence of the action, each head is beautiful as that of an angel; the naked ruffians, with their uplifted daggers and sacrilegious hands stained with

blood, are drawn in the finest style, and with all the energy of pitiless soldiers inured to such deeds. The outcry of one mother, dragged by her scarf and hair, and held by one of these men till he reaches her child; the pale dishevelled aspect of another, breathless with terror, fainting, and delayed in her flight from agitation; the despair and agony of a third beyond these, who sits wringing her hands over her slaughtered babes; the touch of madness pictured on the fine countenance, which is uplifted with an indescribable expression of the utmost agony; the murdered babes filling the lower corner of the picture, lying on the blood-stained marble, so pale, so huddled together, so lifeless, yet so lovely and innocent in death, present an historical picture, perhaps the most domestic and touching that ever was painted. The broad shadows, the correctness, roundness, and simplicity of drawing in the whole, are inconceivably striking, the colour consistent and harmonious, no one point overlaboured, yet no effect neglected."—*Bell.* 136. The Crucifixion, a grand and solemn composition, from the suppressed Church of the Capuchins. "The agony of our Saviour, the gentle love and adoration of St. John, the fervour with which Mary Magdalene, kneeling, embraces the lower part of the cross, the last drooping of Mary, the mournful solemnity, the sombre tint of the landscape, are very striking, It is, perhaps, the finest and most finished picture in existence. The magnificent size of the figures, the fullness without heaviness of the drapery, the deep fine tones of the colouring, with the impression excited from the awful stillness of the scene, are wonderful."—*Bell.* 137. The Victory of Samson over the Philistines: "the Samson has something of Apollo, but it is not the Pythian conqueror, the god of verse, of the sun and the arts; it is a Jewish Apollo, striding over the prostrate Philistines, and breaking their heads with an ass's jawbone."—*Valery.* Mr. Bell describes this as "a most superb picture. The low lying landscape, rising into brightness in the soft tints of early dawn; the distant view of the camp of the Philistines; the grandeur and noble elevation of mind delineated in the form, contour, and action of the conqueror, thus represented alone in the midst of death; the admirable drawing and foreshortening of the bodies heaped on each other; and the deep solitude and silence that seems to pervade the whole, are inexpressibly fine. Nothing barbarous or brutal is represented; no blood is seen. It is one great simple epic story. A fine and solemn scene, forming a very inestimable picture." 138. Madonna and Child, in glory; painted on silk, and formerly used as the banner (*pallione*) of the Church of S. Domenico, in solemn processions. 139. Portrait of the Blessed Andrea Corsini, in pontifical robes. 140. St. Sebastian; a sketch, but full of expression. "A wonderful sketch, in a very simple style. The head of the young enthusiast, passionately turned up to heaven, is exquisitely foreshortened, and shaded with black hair, curling almost in a circle round his fine open forehead. The rounding and display of the shoulder and its parts, the expansion of the flat wide chest, the Apollo-like slenderness, yet manliness of the limbs, the negligent flow of the slight drapery thrown around the middle, the effect of the light falling down almost perpendicularly on the head and shoulders, the just proportion of the figure to the canvass, with the low unfinished tint of the distant landscape, render this the finest sketch perhaps in existence."—*Bell.* 141. Coronation of the Virgin. 142. The Agony of Christ.

Guercino. 4. God the Father; a grand impromptu painting, done in a single night, and put up in the morning; formerly belonging to the Church di Gesù e Maria. 12. Grand Duke William of Aquitaine kneeling before St. Felix, bishop; very fine. 13. St. Bruno, a beautiful picture, one of Guercino's most powerful works. 14. St. Peter, the Domenican. 15. St. John the Baptist. 19. The Magdalen.

Scholars of Guido.

Elisabetta Sirani. 175. The infant Saviour appearing to St. Antony. Elisabetta Sirani was the favourite pupil of Guido, and died of poison in her 26th year.

Simone (Cantarini) da Pesaro. 39. The Assumption; a masterpiece. 30. Portrait of Guido in his old age, very spirited and life-like.

Other Schools.—Roman School.

Perugino. 197. Madonna in glory, with angels and saints; John, Michael, Catherine, and Apollonia; very beautiful.

Raphael. 152. The Santa Cecilia; originally painted for the Bentivoglio Chapel in the Church of S. Giovanni in Monte. This immortal work is without doubt the great treasure of the gallery. Mr. Matthews says, "The Cecilia of Raphael has, I suspect, been retouched and spoilt at Paris;" and there appear to be some grounds for believing that the picture has undergone numerous restorations. "Santa Cecilia is represented with a lyre, held by both hands, carelessly dropped; the head turned up towards heaven, with a beautiful pensive countenance, having an expression of concentrated and exalted feeling, as if devoting the best faculties and gifts of God to God, is deeply and touchingly impressive; her drapery is of finely-enriched yellow, thrown over a close-drawn tunic; St. Paul, a superb dignified figure, fills one corner; St. John, drawn with a greater expression of simplicity and delicacy of form, is next to him; St. Augustine, another grand figure, and Mary Magdalene, like sister of the heaven-devoted Cecilia, stands close by her. All the figures are in a line, but so finely composed, and the disposition of the lights and shades such as to produce the effect of a beautiful central group, consisting of Santa Cecilia, Mary Magdalene, and St. Peter. Musical instruments, scattered on the foreground, fill it up, but without attracting the eye; a pure blue element forms the horizon, while high in the heavens a choir of angels, touched with the softest tints, is indistinctly seen."—*Bell.* "There is a vast difference," says Valery, "between the pious enthusiasm, the mystical frenzy of this patron of musicians, and the profane charms of the muse Euterpe. Music, like speech, seems really a gift of God, when it appears under such an emblem. How shall I describe the perfections of such a painting? The ardour, the triumphant joy of the seraphin singing the sacred hymn in heaven, the purity and simplicity of the saint's features, so well contrasted with the frivolous and coquettish air of the Magdalen! Worthily to render all these beauties, one must be able to exclaim with Correggio, when he first contemplated this work, *Anch' io son pittore.*" The effect produced by this picture on Francia is well known by the account of Vasari, who says that the great painter died of mortification and surprise shortly after the Sta. Cecilia arrived in Bologna.

Giulio Romano. 210. A copy of the St. John, of Raphael, in the Tribune.

Timoteo delle Vite. 201. The Magdalen in the Desert, painted for the Cathedral of Urbino; very pleasing and expressive.

Florentine School.

Giorgio Vasari. 198. Gregory the Great entertaining twelve poor pilgrims; painted for the Convent of S. Michele in Bosco. This work is a series of portraits of the artist's friends and patrons; Gregory is represented by Pope Clement VII.; Duke Alessandro de' Medici, and even the butler of the convent, are introduced.

School of Parma.

Parmegiano. 116. Madonna and Child, with saints in adoration; "the colouring is fresh, beautiful, and deep-toned, and the shades of the drapery and dark sides of the figures finely wrought, but the composition is in a stiff elementary style, which, though admired by connoisseurs, is, in my

opinion, wanting in grace and expression. The heads of the angels around the Virgin are as regular as a circle of a Gothic fringe above an arched door, and the figures below painted in the same spirit of strict uniformity."—*Bell.* "This picture," says M. Valery, "was honoured by the admiration of the Caracci and Guido, who studied it; the heads of the Virgin and the saint are sublime and affecting, as are all the many figures of women that adorn this museum. In this respect the gallery is truly enchanting; and never did beauty appear more exquisite or in greater variety."

School of Milan.—Bolognese Masters.

Cam. Procaccini. 131. The Nativity.

Venetian School.

Tintoretto. 143. The Visitation.

Cima (Conegliano). Virgin and Child.

The University of Bologna, celebrated as the oldest in Italy, and as the first in which academical degrees were conferred, was long the glory of its citizens. It was founded in 1119 by Irnerius, or Wernerus, a learned civilian, who taught the law with such reputation in his native city, that he acquired the title of "Lucerna Juris." During the troubled period of the twelfth century, the fame of this university attracted students from all parts of Europe; no less than ten thousand are said to have assembled there in 1262, and it became necessary to appoint regents and professors to the students of each country. Irnerius succeeded in introducing the code of Justinian; his disciples were called Glossators, who, treading in the footsteps of their master, spread the Roman law over Europe for nearly two centuries longer, and sent to England Vacarius, one of the ablest of their body. At this time Bologna taught the civil and canon laws as the favourite, if not as the exclusive study; but the faculties of medicine and arts were added before the commencement of the fourteenth century; and Innocent VI. instituted a theological faculty. In the fourteenth century, also, it acquired lasting celebrity as the first school which practised the dissection of the human body; and in more recent times it became renowned for the discovery of Galvanism within its walls. The University of Bologna has also been remarkable for an honour peculiarly its own—the large number of its learned female professors. In the fourteenth century, Novella d'Andrea, daughter of the celebrated canonist, frequently occupied her father's chair; and it is recorded by Christina de Pisan, that her beauty was so striking that a curtain was drawn before her in order not to distract the attention of the students.

"Drawn before her,
Lest if her charms were seen, the students
Should let their young eyes wander o'er her,
And quite forget their jurisprudence."
Moore.

The name of Laura Bassi, professor of Mathematics and Natural Philosophy, is of more recent date; she had the degree of Doctor of Laws, and her lectures were regularly attended by many learned ladies of France and Germany, who were members of the University. Another, and, as our English travellers may consider, more surprising instance, is that of Madonna Manzolina, who graduated in surgery and was Professor of Anatomy; and even in our own times, the Greek chair was filled by the learned Matilda Tambroni, the friend and immediate predecessor, we believe, of Cardinal Mezzofanti. At the present time the university has lost its high legal reputation, and the traveller who is interested in the early history of the Glossators will be disappointed in his researches at Bologna. Medical studies appear to have the superiority, and the name of Tommasini has given a reputation to it as a clinical school, which has been well maintained by other professors since his recent removal to Parma.

The noble Palace, in the Strada S. Donato, which includes the University, the Institute, and other similar establishments, was formerly the Palazzo

Cellesi. It was built by Cardinal Poggi, the front being designed by Pellegrino Tibaldi, and the fine and imposing court by Bartolommeo Triachini, a native architect of the sixteenth century. It was purchased in 1714, by the Senate of Bologna, to receive the library and the collections of natural history and scientific instruments presented to the city, as the foundation of a national institute, by Count Marsigli, the friend of Sir Isaac Newton, and a fellow of the Royal Society.

The Palace at first included the Academy of Sciences, or the Instituto delle Scienze di Bologna, founded in the seventeenth century, by a noble youth named Manfredi, at the age of sixteen, who formed a literary society at his house, and assembled there all the men of talent in the city. In the halls of the new establishment, the Clementine Academy, instituted to perpetuate the honours of Bologna as a school of arts, and of which Cignani was the first president, also found a local habitation; in 1803, the university was transferred here, and gave to the entire building the general name of the "Pontificia Universita."

The halls of the loggiato and the adjoining chambers are remarkable for their fine frescoes, by Pellegrino Tibaldi, which the Caracci thought worthy of imitation. In the court, by Triachini, is the statue of Hercules at rest, a singular work in grey stone, by Angelo Pio, a sculptor of some repute in the seventeenth century. In the staircase are several memorials, erected in honour of illustrious professors, and others, natives of the city: but many are hardly worthy of the eminent names they are intended to commemorate. Among these are Galvani, by Professor Demaria, after the design of Calegari; Laura Bassi, by Lipparini; Gaetano Monti, by Demaria; Clotilda Tambroni, by Putti; and Cavazzoni Zanotti, by the brothers Toselli.

The Cabinet of Natural Philosophy contains some fine paintings by Niccolò dell'Abate, engraved at Venice in 1756. The Anatomical Museum is rich; and the various branches of pathological, general, and obstetrical anatomy are well illustrated by preparations and wax figures. The Natural History Museum is well supplied in some departments, and deficient in others, and is moreover badly placed. The Museum of Antiquities is small, but contains some curious and interesting fragments. The first apartment contains the inscriptions, among which is that belonging to the sacred well, which gave rise to the commentary of Paciaudi, on the "Puteus Sacer;" two milestones from the Emilian Way, numbered cc., and ccxxcvi.; two fragments of latercoli, or military registers, and a large number of sepulchral tablets. The second chamber contains some Egyptian and Etruscan antiquities; among the latter is the celebrated fragment of the engraved plate, or, according to Chev. Inghirami, of the mystic mirror, called from the name of its first possessor, the Cospiana Patera. It represents the Birth of Minerva, who issues armed from the head of Jupiter, while Venus is caressing him. The names of the figures are given in Etruscan characters. Another mirror represents, not engraved, but in relief, Philoctetes healed by Machaon, the names of which are also in Etruscan characters. The following are worthy of examination. A bronze foot, larger than natural, and a bacchic vase in marble, both found in the island of Capri; a series of Roman weights in black stone, and some metal weights of the middle ages; among which is one of the time of Charlemagne, with the inscription "Pondus Caroli." In the third chamber are some architectural remains, with two fragments of marble torsi, the one of a Venus coming out of the bath, the other of the same goddess on foot; a male torso, attributed to Augustus, found in the Via di S. Mamolo; an Isiac table of black basalt, found on the Aventine in 1709, and an elliptical vase of porphyry. In the next chamber are works after the revival, among which is a bronze statue of Boniface VIII., by Manno,

a native sculptor, erected by the Bolognese in 1301; it is remarkable only as showing the state of art at that early period. The Chamber of Medals contains some ancient Roman coins, Greek pieces from Sicily, a collection of Italian and foreign money, and a good series of modern medals of sovereigns and illustrious men. There is also a small collection of gems, among which is the Maffei agate, representing Achilles and Ulysses, highly prized by Professor Schiassi and other archæologists. It would be an omission in any account of the antiquities of Bologna if the celebrated Latin inscription, discovered in some excavations of the city, were unnoticed. This famous riddle, which gave rise to so much learned controversy in the seventeenth century, is as follows:—"D. M. Aelia Laelia Crispis, nec vir, nec mvlier, nec androgyna, nec pvella, nec jvvenis, nec anvs, sed omnia; svblata neqve fama neq. ferro, neq. veneno sed omnibvs, nec coelo, nec aqvis, nec terris, sed vbiqve jacet. Lvcivs Agatho Priscivs, nec maritvs, nec amator, nec necessarivs, neq. moerens, neq. gavdens, neq. flens, hanc non molem, non pyramidem, non sepvlchrvm sed omnia, scit et nescit evi posverit."

The *University Library* occupies a building constructed by Carlo Dotti, and added to the Institute by Benedict XIV. (Lambertini.) It contains about 80,000 volumes, and 4,000 manuscripts; of these, not less, it is said, than 20,000 volumes were presented by Benedict XIV., who also induced Cardinal Monti, another native of Bologna, to follow his patriotic example. Among the printed books are the following: the first edition of Henry VIII.'s famous book against Luther, *Assertio Septem Sacramentorum adversus Martinum Lutherum, Lond. in Œdibus Pynsonianis*, 1512, dedicated to Leo X., with the autograph signature "Henricus Rex:" a *Lactantius*, printed at Subiaco, 1465. Among the MSS. may be mentioned a *Lactantius*, of the fifth, or according to Montfaucon, of the sixth or seventh century; the *Four Evangelists*, in Armenian, of the twelfth century, given to Pope Benedict XIV. by Abraham Neger, an Armenian catholic; the *Images of Philostrates*, in the handwriting of Michael Apostolius, a Greek exile, and protegée of Cardinal Bessarion; and about 200 volumes of scientific MSS. by Aldrovando.

It is scarcely possible to consider any record of this library complete which fails to commemorate its connexion with one of the most extraordinary men of our time, the Cardinal Mezzofanti, who commenced his early career as its librarian. He was the son a humble tradesman of Bologna, and had become celebrated throughout Europe for his knowledge of languages, even while he filled the chair of professor of Greek and Oriental literature in this university; but it remained for the present pope (Gregory XVI.) to raise him from the humble dignity of an abbé, to the highest honours which it was in his power to confer. At the age of thirty-six, Mezzofanti is said to have read twenty, and to have conversed fluently in eighteen languages; at the present time he speaks forty-two; and, from personal knowledge, the writer can bear witness to his acquaintance, not only with modern English literature, but with the literature of the best periods of our history. Mezzofanti was called to Rome by the present pope, and appointed to a post in the Vatican, under Maï, and when that illustrious scholar was made a cardinal, Mezzofanti was raised to the same dignity, under circumstances which will ever remain an honour to Gregory XVI. Perhaps the English traveller may desire no higher evidence of the unequalled powers of Cardinal Mezzofanti than the following extract from the Detached Thoughts of Lord Byron; and it is only necessary to add, that with these attainments his Eminence unites the utmost amiability of manners and the meek and unassuming deportment of a truly Christian pastor. "I do not recollect," says Byron, "a single foreign literary character that I

wished to see twice, except perhaps Mezzofanti, who is a prodigy of language, a Briareus of the parts of speech, a walking library, who ought to have lived at the time of the tower of Babel, as universal interpreter; a real miracle, and without pretension too. I tried him in all the languages of which I knew only an oath or adjuration of the gods against postillions, savages, pirates, boatmen, sailors, pilots, gondoliers, muleteers, camel drivers, vetturini, post-masters, horses, and houses, and everything in post! and, by heaven! he puzzled me in my own idiom."

In connexion with the university, there remain to be noticed the Botanical and Agrario Gardens, and the Public Hospital. The *Botanical Garden* was formed in 1804, on the site of the ancient Collegio Ferrerio de' Pie[illegible]esi. It has some fine hothouses, arranged under the direction of Professor Scannagatti. It is well managed, and is said to number upwards of 5,000 species. The Agrario Garden, *Orto Agrario*, one of the results of the French invasion, was commenced in 1805 under the direction of Professor Re, and was intended as a practical school for agricultural students, for whom a course of theoretical and experimental lectures on agriculture are delivered. The idea was undoubtedly a good one, particularly as the Bolognese territory is so highly celebrated for its rich cultivation and fertility; but this branch of study unfortunately is not obligatory, and hence the lectures of the agricultural professor are ill attended. The lecture room is the ancient Palazzino della Viola, formerly the villa of Giovanni II., Bentivoglio, and celebrated for its superb frescoes by *Innocenzio da Imola*. These fine works represent Diana and Endymion; Actæon metamorphosed into a stag; Marsyas, Apollo, and Cybele. There were originally other frescoes by Costa, Chiodarolo, Aspertino, Prospero Fontana, and Niccolò dell'Abate, but they have all been destroyed for the purpose of building additional apartments. The history of the Palazzino, and the description of the paintings of Innocenzio da Imola, were made the subjects of three discourses delivered by Professor Giordani in the Academy of Fine Arts in 1812, and published in his works. The *Ospedale Grande* was founded in 1667, and opened in 1725; the clinical cases are received in a separate building, near the university, called the *Ospedale Azzolini*, from the Senator Francesco Azzolini, by whom it was founded, in 1706, for the sick and infirm poor of the parish of S. M. Maddalena. In the Borgo di S. Giuseppe is the *Ospedale de' Settuagenari* for the aged poor; and in the ancient Benedictine Monastery of S. Procolo is the *Ospedale degli Esposti*, or *Bastardini*, recently enlarged; a measure whose necessity is accounted for by the fact that the proportion of illegitimate births at Bologna has not been less than one-seventh of the whole for some years past. Dr. Fraser gives us the following note of the Ospedale Grande:—"A good hospital, and a separate building for clinical cases. There are at present five hundred students. There is a large collection of anatomical figures, but it is inferior to that at Florence. The average number of cases of 'stabbing' admitted annually into the hospital is five hundred! This fact I could hardly have credited, if it had not been communicated to me by good authority, viz., the resident house surgeon, who told us after we had become communicative by long conversation on professional subjects, adding, that the authorities did not publish the astounding number. If true, and I certainly have no reason to doubt my authority, it is an important fact, as illustrating the morals of the Bolognese."

Churches. — Among the hundred churches of Bologna, there are few which do not contain some painting, which, if not itself a masterpiece, supplies an episode in the history of art. In the following pages we have given such details as will enable the traveller to select and judge for himself, amidst the multiplicity of riches; at the same time, the student must bear in mind that

there are none from which he will fail to derive instruction.

The most ancient church in Bologna, and one of the oldest and most characteristic in Italy, is that of *San Stefano*, formed by the union of seven churches or chapels. It is, moreover, remarkable, not only for its Greek frescoes of the twelfth and thirteenth centuries, but for its ancient tombs and madonnas, its miraculous wells, its Lombard architecture, Gothic inscriptions, and other relics which carry the imagination vividly back to the early ages of the church. In what is called the first church (del Crocifisso) is a painting, by *Teresa Muratori* and her master, *Gioseffo Dal Sole*, representing a father supplicating St. Benedict to intercede for his dying son. The Banzi chapel, in which is the marble sarcophagus containing the body of the Blessed Giuliana de' Banzi, is called the second church. The third, del Santo Sepolcro, is a round building, supposed to have been the ancient Lombard Baptistery. The marble columns are said to have been derived from a neighbouring temple of Isis. The upper gallery has long been closed; but the well for immersion sufficiently proves its original destination. The marble sepulchre, with its ancient symbols, was erected to receive the body of S. Petronio, who is said to have given miraculous qualities to the water of the well. The ancient Greek paintings on the walls will not fail to attract the attention of the traveller; they are full of nature and expression, but many of them have unfortunately perished or been injured in recent years. The fourth church, dedicated to SS. Peter and Paul, is supposed to have been the old Cathedral, founded by S. Faustiniano, A.D. 330. It contains a remarkable Crucifixion, by *Simone da Bologna*, known also as Simone dai Crocifissi, from the excellence with which he treated this subject; it bears his name, "Simon fecit hoc opus." There are some arabesques and an Ionic capital in this church, apparently antique. The Madonna and Child, with St. Nicholas and St. John, is by *Sabbatini*. The St. James, St. John, and St. Francis, is referred to *Lippo di Dalmasio*. This church has small round windows in the nave, and has some general resemblance to our old Norman architecture. The fifth is formed of the cloister, called the Atrio di Pilato. It has two rows of galleries; the upper one is very elegant and composed of antique columns derived from the Temple of Isis, which are coupled with fanciful capitals, composed of monsters supporting small circular arches, over which is a frieze with other whimsical ornaments of the same kind. The ancient Greek frescoes of this church have suffered greatly; an ex-voto Madonna, left here by a company of English pilgrims about A.D. 1400, may interest the English traveller. The S. Girolamo adoring the Crucifix, with the Magdalen and S. Francis, is attributed to *Francia*. In the small cortile is a large marble vase or font, bearing an inscription, recording the names of Luitprand and Ilprand, kings of the Lombards, and of Barbato, bishop of Bologna. An adjoining Hall, constructed by Benedict XIV., recalls the ancient "Compagnia de' Lombardi," founded in 1170, and numbering in its annals almost all the illustrious names in the history of Bologna. The keys of the gates of Imola, captured a second time by the Bolognese in 1222, are preserved there. The sixth church (I Confessi) is a kind of crypt, and is remarkable only for its ancient bas-reliefs, and as containing the bodies of two native saints and martyrs, Vitale and Agricola. The Madonna in the wall is said to have been placed here, in 488, by S. Giocondo, bishop of the diocese. The seventh church, called la SS. Trinità, also contains some interesting works of ancient art, some of which are regarded as contemporaneous with S. Petronio. The St. Martin, bishop, praying for the restoration of a dead child to life, is by *Tiarini*, a repetition of the same subject painted for the church of S. Rocco. The S. Ursula, on the wall, is by *Simone da Bologna*;

and the Holy Trinity is by *Samacchini*. This church is celebrated for its relics, among which are the bodies of forty martyrs, brought by S. Petronio from Jerusalem. Outside these churches are two marble sarcophagi, appropriated in former times by the Orsi and Bertuccini families; one of them at least is an ancient Christian sarcophagus, and is an interesting relic. In an adjacent portico is an inscription recording the existence of the Temple of Isis, already mentioned as occupying this site.

The Cathedral, dedicated to St. Peter, is a very ancient foundation, but it has been several times rebuilt. The present fine edifice was begun in 1605; the front and some of the chapels were added in 1748 by the excellent Pope Benedict XIV., from the designs of Torreggiani. The interior is in the Corinthian style, well arranged and imposing in its effect. In the 2nd chapel on the left is preserved among the relics, the skull of St. Anna, presented in 1435 by King Henry VI. of England to the Blessed Niccolò Albergati. In the 3rd chapel is the fine work of *Graziani*, a native painter of the seventeenth century, representing St. Peter consecrating St. Apollinare; a commission executed for Benedict XIV., who was so much pleased with it that he ordered a repetition for the Apollinare at Rome. Cardinal Giovanetti, archbishop of Bologna in 1788, is buried here. In the 4th chapel is the St. Peter commanding Pope Celestine to elect S. Petronius bishop of Bologna, by *Bigari*; and the Holy Family, and the frescoes of S. Pancras and S. Petronius, by *Franceschini*, painted in his eightieth year. The 5th chapel contains the urn of bronze gilt adorned with lapis lazuli, containing the body of the martyr S. Proclus, presented by Benedict XIV., in 1745. The *Sacristy* contains, among other works of more or less merit, the Crucifixion, by *Bagnacavallo*; paintings by the *Zanotti*; and the St. Peter, in the fisherman's dress, mourning with the Virgin for the death of the Saviour, a strange invention of *Lodovico Caracci*. The 6th chapel, designed by *Domenico Tibaldi*, contains a fine picture designed by *Fiorini* and coloured by *Aretusi*, representing our Saviour giving the keys to St. Peter, in the presence of the twelve apostles; and the celebrated painting of the Annunciation, the last work of *Lodovico Caracci*. The foot of the angel bending before the Virgin was a little crooked, and it is related that when the aged artist made the discovery, he offered to defray the expense of re-erecting the scaffold in order that he might retouch it, but the request was refused, and Lodovico died of grief and chagrin a few days after. In 1830 the error was corrected by Prof. Fancelli, who was employed to clean and restore the paintings in this chapel and in the Sacristy. Returning towards the entrance, the chapels of the opposite side remain to be examined. The first of these is worthy of observation, as it was here, and not in S. Petronio, as Vasari believed, that the ancient Garganelli chapel, painted by Ercole Grande of Ferrara, existed; some remains of these pictures were long preserved in the palace of the Tanari family, and were by them presented to the academy. The chapel of the SS. Sacramento contains a work by *Donati Creti* which has been much admired: it represents the Virgin in the clouds with the infant Saviour, S. Ignatius, and angels. The gilt bronze ornaments were designed by Torreggiani, at the cost of Benedict XIV., then Cardinal Lambertini, and archbishop of this his native city. In the Baptistery is a finely composed and beautifully coloured painting of the Baptism of our Saviour, by *Ercole Graziani*. On St. Peter's day some fine tapestries are exhibited in this church, executed at Rome from the designs of Raphael Mengs, and presented by the same pontiff. The Subterranean Church below the choir is curious: it contains numerous relics, and some works of art, among which is that by *Alfonso Lombardo* representing the two Marys weeping over the dead body of Christ.

The Church of San Petronio, the

largest in Bologna, and though unfinished, one of the most interesting and remarkable, is a fine monument of the religious munificence which characterised the period of Italian freedom. It was founded in 1390, while Bologna was a republic, the architect being Antonio Vicenzi or di Vincenzo, celebrated as one of the sixteen *Riformatori*, and as the ambassador of the Bolognese to the Venetian Republic in 1396. The original plan was a Latin cross, and if the building had been completed, it would have been more than one hundred feet longer than St. Peter's at Rome. Of the exterior, a small portion of its height alone is finished, and of the interior little more than the nave has been completed. In spite of these drawbacks, San Petronio is one of the finest specimens of the Italian Gothic of the fourteenth century. It is almost a museum of sculpture, and its rich pointed windows, although sadly mutilated and transformed, still retain their rich mouldings in perfect preservation, as may be seen on the sides of the building. The three canopied doorways of the unfinished façade are pure and interesting examples of the late Italian Gothic; they are covered with bas-reliefs representing various events of scripture history from the creation to the time of the apostles, and are ornamented with busts of prophets and sibyls which recall the taste and design of Raphael. The *central doorway* and its bas-reliefs were justly considered the masterpiece of Jacopo dalla Quercia, and were entirely completed by his own hand. They must be carefully studied to appreciate their details; there are no less than thirty-two half figures of patriarchs and prophets, with the Almighty in the midst; five subjects from the New Testament in the architrave, and five from the Old Testament on each pilaster, from the creation to the deluge. Over the architrave are three statues as large as life, the Virgin and Child, San Petronio, and St. Ambrose. It is recorded that this amiable artist was commissioned to execute this door for the sum of 3,600 golden florins, the Reverenda Fabbrica providing the stone; Vasari says that he devoted twelve years to the work, and that its completion filled the Bolognese with astonishment. *The left doorway* is remarkable for the angels and sibyls on the arch, by Tribolo, well known as the friend of Benvenuto Cellini, who has left an amusing record of him in his most entertaining of biographies. Of the four subjects on the left pilaster the first, third, and fourth are by Tribolo, as well as the fourth on the right pilaster, supposing the spectator to be looking at the door. Tribolo was assisted in these works by Seccadenari, Properzia de' Rossi, the Bolognese Sappho; and by Cioli and Solosmeo, pupils of Sansovino. The three other subjects on the right pilaster are by Alfonso Lombardo, and represent different events of the Old Testament. The second subject of the left pilaster, representing Jacob giving his blessing to Isaac, is by an unknown artist. Under the arch is the superb sculpture of the Resurrection, by Alfonso Lombardo, praised by Vasari, and admirable for its simple dignity and truth. *The right doorway* is another monument of the taste and purity of Tribolo. The angels of the arch, the sibyls, and the eight subjects from the Old Testament on the pilasters, are by this master. Under the arch is the group of Nicodemus with the dead body of Christ, by Amico; the Virgin, is by Tribolo; and the St. John the Evangelist, by Ercole Seccadenari.

The interior of San Petronio is particularly imposing, and never fails to excite regret that it has not been completed on its original extensive plan. Some fault might be found with the proportions of the edifice, and the iron ties which hold together the principal arches are a serious disfigurement; but the size and peculiar simplicity of the design produce an effect which reminds the English traveller of the purer Gothic of the north. "It possesses in a high degree the various peculiarities which characterise the arrangements of

the Italian Gothic, such as the wide and low pier arches whose span equals the breadth of the nave; the absence of the triforium and of the clerestory string, the great empty circles which occupy the space of the clerestory, the excessive doming of the vaults, the shallowness of the side aisles, the heavy capitals which surround the piers and half piers like a band of leaves, and the squareness of the piers with their nook shafts; all these serve to make a wide distinction between this example and those of the genuine Gothic; and they are rarely found so completely united even in Italian churches. Each compartment of the side aisle has two arches, which open to shallow chapels."—*Willis.*

On entering the church, the ornaments in relief round the great doorway are by Francesco and Petronio Tadolini. Over the side doors are the fine bas-reliefs by Lombardo, one representing the Annunciation, the other Adam and Eve in paradise, formerly attributed to Tribolo. In the chapels on the right, there are several objects to engage attention. The 2nd is the chapel of the Pepoli, so celebrated in the history of Bologna; and some of the pictures contain portraits, it is said, of different members of that illustrious family. The painting of the Almighty has been attributed to *Guido;* but it was more probably retouched by him. The paintings on the lateral walls, with their Gothic ornaments and inscriptions, are curious; one of the female figures praying on the right wall, bears the inscription, *Sofia de Inghiltera fe. fa.* 4th chapel—the ancient Crucifixion, repainted, it is said, by *Francesco Francia;* the Madonna underneath is referred to *Tiarini.* 6th—St. Jerome, by *Lorenzo Costa*, the pupil of Francia, spoiled by retouching. 8th — the marble ornaments of this chapel were designed by *Vignola*, and are said to have cost him the loss of his situation as architect to the church through the jealousy of his rival Ranuccio. The St. Francis is by *Mastelletta;* and the St. Antony raising the dead man to liberate the father who is unjustly condemned, is by *Lorenzo Pasinelli.* 9th—Chapel of St. Antony of Padua. The marble statue of the Saint is by *Sansovino.* The miracles of the Saint, painted in chiaro scuro, are fine works by *Girolamo da Treviso.* The windows of painted glass are celebrated as having been coloured from the designs of *Michael Angelo.* 10th—the large painting of the Coronation of the Madonna del Borgo S. Pietro, and the beautiful fresco opposite it are by *Brizzi,* one of the favourite pupils of the Caracci: he commenced life as a journeyman shoemaker, and became the principal assistant of Lodovico. 11th—Chapel of the Relics. The superb bas-relief of the Assumption, in marble, by *Tribolo,* formerly at the high altar of the Madonna di Galliera. The two angels by the side are by *Properzia de' Rossi.* The walls of this chapel support the entire weight of the campanile. At the high altar, the two marble statues of St. Francis and St. Antony of Padua, are by *Girolamo Campagna*, and were formerly in the church of S. Francesco. 14th—Chapel (left). Sta. Barbara beheaded by her father, considered the best work of *Tiarini.* 15th — the Archangel Michael, by *Calvart* (Fiammingo), which explains the celebrated picture by his pupil Guido in the Capuchins at Rome. 16th—St. Roch, larger than life, a portrait of Fabrizio da Milano, by *Parmegiano,* one of his best works; copied as a study by Lod. Caracci. 17th — some fine works by *Costa.* 19th — the Annunciation, and the twelve Apostles, among the finest works of *Costa.* The Magdalen by *Filippo Brizzi.* The pavement of earthenware dates from the earliest times of its manufacture. On the pilaster of this chapel is a statue of S. Petronius, generally believed to be the most ancient likeness of that saint extant, but it has been so altered by frequent restorations that little probably of the original countenance now remains. 20th—the famous paintings of the Magi, and of the Paradiso and Inferno on the opposite wall, formerly attributed

to Giotto. Malvasia, in his Felsina Pittrice, attributes the first of these works to Vitale and Lorenzo, and the others to Buonamico Buffalmacco, to whom Vasari also refers them. It has, however, been proved by the discovery of the will of one of the Bolognini family, to whom the chapel belongs, that they were executed subsequently to 1408; while Buffalmacco and the other artists above named were all dead previous to 1390, the year in which the church itself was begun. Although therefore they are interesting illustrations of the history of art, it is certain that no trace of their true author has yet been discovered. 22nd — the head of S. Petronius, removed here by order of Benedict XIV., from the other relics of that saint in S. Stefano, is preserved in this chapel.

On the floor of the church is traced the celebrated meridian of Gian Domenico Cassini, 178 Bolognese feet 6¼ inches long, substituted in 1653 for that of P. Ignazio Danti, and corrected in 1778 by Eustachio Zanotti; a scientific monument which does honour to Bologna. It was in this church that the Emperor Charles V. was crowned by Pope Clement VII.

The Halls of the *Reverenda Fabbrica*, adjoining the church, contain a highly interesting series of original designs for the still unfinished façade, by the first architects of the period. Algerotti has pointed out the advantage it would be to art if a selection of them were published, with a brief description of their history. It is, however, satisfactory to find that they have been preserved: they form a precious collection, the value of which will not fail to be appreciated by every architectural student. Three of these are by Palladio; another bears the following inscription in his own hand, "Laudo il presente disegno," and has, no doubt erroneously, been attributed to him. There are two by Vignola, one by Giacomo Ranuccio, his great rival, which serves only to prove his inferiority; one by Domenico Tibaldi; three by Baldassare da Siena; one by Giulio Romano and Cristoforo Lombardo, architect of the Cathedral at Milan; one by Girolamo Rainaldi; one by Francesco Terribilia, which received the approbation of the senate in 1580, and was published by Cicognara in the Plates to his History of Sculpture; one by Varignano: one by Giacomo di Andrea da Formigine; one by Alberto Alberti, of Borgo San Sepolcro; and three by unknown artists. Over the entrance door is the noble marble bust of Count Guido Pepoli, by *Properzia de' Rossi*, supposed to be that ordered by his son Alessandro Pepoli, to prove the powers of that extraordinary woman, as mentioned by Vasari. In the second chamber is her masterpiece, the bas-relief of the Temptation of Joseph, in which it is believed she recorded the history of her own misfortunes. The life of this celebrated and accomplished woman, at once a painter, sculptor, engraver, and musician, is one of the most tragical episodes in the annals of art; "Finalmente," says Vasari, in a passage which hardly bears translating, "alla povera inamorata giovane ogni cosa riuscì perfettissimamente, eccetto il suo infelicissimo amore." She died of love at the very moment when Pope Clement VII., after performing the coronation of Charles V. in this church, where he had seen and appreciated her genius, expressed his desire to take her back with him to Rome. Vasari records the touching answer given to his Holiness: *Sta in chiesa, e gli si fa il funerale!* Her death was made the subject of a tragic representation in the theatre of Bologna, by Professor Costa, in 1828.

The *Sacristy* contains a series of twenty-two pictures, representing various events in the history of S. Petronius from his baptism to his death, by Ferrari, Francesco Colonna, Mazzoni, and others.

Immediately before the great door of this church stood that famous colossal bronze statue of Pope Julius II., executed by Michael Angelo, after the reconciliation of their quarrel on the subject of the Moses. The Pope at

his own request was represented with a sword in his left hand, and in the act of reprimanding the Bolognese with his right. But this great masterpiece lasted only five years. In 1511, on the return of Bentivoglio, it was broken up by the people, and the bronze, said to have weighed 17,300 lbs., was sold to the Duke of Ferrara, who converted it into a piece of ordnance, under the appropriate name of the *Julian*. It is recorded of this statue, the loss of which will ever be deplored by the lovers of art, that when Michael Angelo asked the warlike pontiff whether he should put a book in his left hand, he replied, "A book! no: let me grasp a sword: I know nothing of letters."

The *Piazza* surrounding the *Church of San Domenico* is remarkable for some interesting monuments, which deserve examination before proceeding to the still greater treasures in the church itself. These are the statue of S. Domenico, in copper gilt, made at Milan in 1623; the Madonna del Rosario, by Giulio. Cesare Conventi; and two sepulchral monuments, one the tomb of the learned jurist Rolandino Passaggeri, who, while holding the office of town-clerk, was selected to write the answer of the Republic to the haughty letter of the Emperor Frederick II., demanding the release of his son, King Enzius. The other is the tomb of the noble family of Foscherari, now extinct, and was built by Egidio Foscherari, in 1289. Its rude bas-reliefs appear to be more ancient than this date. Both tombs stand under canopies, supported by four columns, and were restored in 1833, at the expense of Sig. Giuseppe Schiassi.

The Church, celebrated as containing the tombs of St. Domenic, the founder of the Inquisition, of King Enzius, of Taddeo Pepoli, and of Guido, is as rich in works of art as it is in illustrious names. The *Tomb of San Domenico*, the early triumph of the genius of *Niccolò di Pisa*, forms in itself an epoch in the history of art, which ought to be closely studied by every one who desires to trace the progress of sculpture from the thirteenth century. This great master, who has been justly called the precursor of the revival, did not complete the pulpit at Pisa, until thirty-five years later than the date of the present work (1225), and consequently we may regard this as the first foundation of a new era in art. The bas-reliefs by Niccolò di Pisa represent various events in the history of the saint, and miracles performed by him; they are full of character and truth: the knight thrown from his horse and brought to life by St. Domenic in the presence of his family, who are deploring his death; and the St. Peter and St. Paul in heaven, presenting St. Domenic with the constitutions and baton of the order, are among the most remarkable of these graceful compositions. Below them is another interesting series by Alfonso Lombardo, executed three centuries later, and not superior in delicacy or feeling. The statue of S. Petronio, on the top of the tomb, is a youthful work of *Michael Angelo*, as is likewise the exquisitely beautiful angel on the left, now made to hold a very indifferent candlestick. It is recorded in the city annals, that the great artist received twelve ducats for the angel, and eighteen ducats for the statue of S. Petronio! The other angel and the patron saints, Francesco and Procolo, are, according to Vasari, by Niccolò dell' Arca; the St. John Baptist is said to be by Girolamo Cortellini. The architecture of this (the sixth) chapel is proved by the archives of the convent to be the design of Terribilia; the first picture on the right hand, the Child brought to life, is one of the masterpieces of *Tiarini*, and was much admired by Lodovico Caracci. The great picture, representing the Storm at Sea, in which St. Domenic is saving the sailors praying to the Virgin; the Knight thrown from his horse, and brought to life by St. Domenic; the stories in the lunettes, and the graceful figures representing the virtues of the saint, are by *Mastelletta*. The fresco on the roof, representing the glory of Paradise, with the

Saviour and the Virgin receiving the soul of the saint, amidst the music of the seraphin, is by *Guido.* "In the highest circle of the dome, a soft radiance, emanating from the Holy Spirit, illuminates the picture, touching with partial lights the heads of our Saviour, of Mary, and the Saint, who are placed at equal distances, while a choir of angels, exquisitely designed and finely coloured, fills the space below. The composition of the whole rises in a fine pyramidical form, harmonizing at once with the subject, and the proportions of the dome."—*Bell.* The Saint burning the books of the converted heretics, a fine and expressive picture, is esteemed the masterpiece of *Lionello Spada.*

The other chapels of this church present additional objects of interest: 1st, the Madonna, called "Del Velluto," by *Lippo Dalmasio.* 3rd, St. Antoninus with the Saviour and the Virgin appearing to St. Francis, by *Facini,* the pupil of Annibale Caracci, who praised his skill in painting flesh; below it is a Virgin, attributed to *Francesco Francia.* 4th, St. Andrew the Apostle preparing for his martyrdom, by *Antonio Rossi.* 9th, St. Catherine of Siena by *Francesco Brizzi.* 10th, St. Thomas Aquinas writing on the subject of the eucharist, with two inspiring angels, by *Guercino.* Near the entrance of the Sacristy is the monument erected by the Clementine Academy to the memory of General Count Marsigli, the founder of the Institute, whose patriotic zeal for the welfare of Bologna, and whose connection with the science of England, have been noticed in a previous page. The high altar has the fine picture by *Bartolommeo Cesi,* the Adoration of the Magi. The statues of the choir present an interesting example of *tarsia,* of the fifteenth century, by Fra Damiano da Bergamo assisted by Fra Antonio Asinelli, both Domenican monks; the subjects are taken from the Old and New Testaments. The 13th chapel is remarkable for the tomb of King Enzius, the unfortunate son of the great Emperor Frederick II., made prisoner by the Bolognese in 1249, and retained here in captivity for twenty-two years, until his death in 1272. It bears the following inscription, in which the haughty republic makes the record of its royal captive the source of a much higher compliment to itself;

"Felsina Sardiniæ regem sibi vincla minantem
Victrix captivum consule ovante trahit;
Nec patris imperio cedit, nec capitur auro;
Sic cane non magno sæpe tenetur aper."

In singular and striking contrast to this tomb, the adjoining chapel (14th) contains the marble sarcophagus of Taddeo Pepoli, the celebrated republican ruler of Bologna, by the Venetian artist Jacopo Lanfrani, erected about the middle of the fourteenth century. The sculptures on its front represent Pepoli rendering justice to his fellow citizens. 15th, the Chapel of the Relics; among the other relics here preserved is the head of S. Domenic in a silver case of 114lbs. weight, made in 1383 at the joint expense of the city, Benedict XI., and Cardinal Matteo Orsini. The body of the Beato Giacomo da Ulma, the celebrated painter, whose portrait by Bellini is in front of the adjoining chapel, is also preserved here. Behind the monument of King Enzius is the portrait of St. Thomas Aquinas, by *Simone da Bologna,* proved by the annals of the Order to be an original and authentic likeness. 17th, the Annunciation, by *Fiammingo* (Calvart). 19th, this magnificent chapel, dedicated to the Madonna del Rosario, contains two tombs which inspire very different feelings from that of the founder of the Inquisition, or those of King Enzius and the Pepoli: they are those of Guido and his favourite pupil Elisabetta Sirani, who died of poison in her twenty-sixth year. The chapel contains a series of paintings representing the fifteen mysteries of the Rosary; the Presentation in the Temple is by *Fiammingo* (Calvart); the Descent of the Holy Spirit, by *Cesi;* the Visitation, and the Flagellation of the Saviour, are by *Lod.*

Caracci; the Assumption is by *Guido.* The statues over the altar are by *Angelo Piò;* that of St. John the Evangelist is by *Giuseppe Marchesi.* The ceiling, painted in 1656, is an able work of *Michele Colonna* and *Agostino Mitelli;* the Assumption of the Virgin, in the middle, is particularly worthy of observation. In the vestibule of one of the side doors is the tomb of the celebrated jurisconsult, Alessandro Tartagni, surnamed l'Imolese, by the Florentine sculptor Francesco di Simone; and opposite it, is that of the Volta family, with a marble statue of S. Petronio, by Lazzaro Casario. 22nd chapel, St. Raymond crossing the sea on his mantle, by *Lod. Caracci,* another fine work which serves to prove the originality and invention of this remarkable painter. 23rd, this chapel contains the tomb of S. Filippo Neri, from a cast taken after death.

The *Sacristy* has also some pictures and other objects of interest: the Birth of the Saviour, or "La Notte," by *Luca Cangiagio,* considered by many as a repetition of the smaller painting preserved in the academy, while others regard it as a copy. The Paschal Lamb is attributed to *Giorgio Vasari.* The S. Girolamo is by *Lionello Spada.* The *tarsie* of the closets and of the entrance door are by the artists who executed those of the choir. The large statues of the Virgin and of San Domenico are of cypress wood, and, according to the verses inscribed underneath, were carved out of a tree which S. Domenico himself had planted, one of those, perhaps, which Evelyn saw growing at the period of his visit, in the quadrangle of the convent. It is remarked by a recent traveller, that it was an appropriate tree for the founder of the Inquisition to have planted, and he deserved a statue sculptured of the wood of that gloomy and funereal tree.

The Cloisters of the adjoining convent of San Domenico, the first of which is supposed to be that built in 1231 by Niccolò di Pisa, are remarkable for their inscriptions and ancient tombs. Among these are to be noticed that of Gio. d'Andrea Calderini, the work of the Venetian Jacopo Lanfrani, in 1238; and that of Bartolommeo Salicetti, by Andrea da Fiesole, in 1412. There is still preserved here a portion of a painting by *Lippo Dalmasio,* representing the Magdalen at the feet of Christ, which Malvasia describes as his earliest public work; in one corner is a fragment of an inscription ...*lmari f.* Near it is a Crucifixion, with S. Lorenzo presenting a Doctor kneeling; it bears the inscription *Petrus Johanis* (Pietro di Giovanni Lianori?), and is a very beautiful specimen of art of the fourteenth century. On leaving the convent, under the portico built by Nicola Barella leading up the Via di S. Domenico, on the left hand, is a picture of the Virgin and Child with St. John, by *Bagnacavallo,* an interesting work, much admired by Guido, and yet, such are the riches of Italy in art, it is quite exposed to the street.

In connexion with the Domenican Convent the *Biblioteca Comunale,* or Magnani Library, remains to be noticed. This library consists chiefly of the collections bequeathed to the city by the learned ecclesiastic Antonio Magnani, formerly librarian of the Scientific Institute; who has by will especially provided that this library shall be available on those holidays and festas when every other is closed; the number of books is said to be upwards of 90,000, and it is continually increasing by the munificence of the city authorities. Besides its literary treasures, the lover of art will not fail to appreciate and admire the superb, though unfinished, Deposition from the Cross, by *Federico Baroccio,* said to be his last work: it is hardly surpassed in effect and composition by any production of that great and estimable painter.

The elegant *Church of S. Bartolommeo di Porta Ravegnana* was commenced in 1653, on the site of a more ancient building erected in 1530, from the designs of Andrea da Formigine, at the cost of the Prior Gozzadini.

The original site was occupied by an ancient church built in the fifth century by S. Petronio on the foundations of a subterranean church of the early Christians, traces of which were visible when the present edifice was commenced. The portico of Formigine is still preserved, and the bas-reliefs of its pilasters, the work it is said of Lombard sculptors, are well worthy of observation. The church contains some interesting paintings; in the 2nd chapel is S. Carlo Borromeo kneeling at the tomb of Varallo, by *Lod. Caracci.* 4th, the Annunciation, significantly called "del bell' Angelo," a beautiful and expressive work of *Albani;* by whom also are the lateral pictures representing the Birth of the Saviour, and the Angel warning Joseph to fly out of Egypt. 7th, "The altar-piece, by *Franceschini,* on the Martyrdom of St. Bartholomew, a grand but horrible picture, yet less savage than the statue of Milan on the same subject, as here at least the actual representation of torture is spared. The saint is tied and drawn up high on a tree for sacrifice; two ferocious figures are seen tightening the ropes, while a third is deliberately preparing to excoriate one of his legs, where a little blood appears, but there only."—*Bell.* 9th, the Madonna and Child, bequeathed by the Canon Matteo Sagaci, is by *Guido,* an exquisite and touching picture. 12th, S. Antony of Padua, by *Tiarini.* 13th, the St. Bartholomew, the altar-piece of the old church, is by *Arelusi,* from the designs of *Sabbatini.* The frescoes representing the events in the life of S. Gaetano are by the pupils of *Cignani,* executed in two months from the designs, and with the aid of their master, who is also said to have retouched them. The roof of the church was painted by *Colonna,* who is said to have received in payment the 3rd chapel, which he also decorated with his frescoes.

The church of S. Bartolommeo di Reno is remarkable for some fine works of the Caracci. In the 6th chapel is the Nativity, by *Agostino Caracci,* painted at the age of twenty-seven, in which the Virgin is represented as *suckling.* The two Prophets on the vault of the chapel are by the same master. The two admirable pictures of the Circumcision and the Adoration of the Magi are by *Lod. Caracci;* the last of these has been engraved by Annibale. The marble ornaments are by *Gabriele Fiorini,* the son of the painter. The 4th chapel (Capella Maggiore) contains a miraculous image of the Virgin, of very high antiquity, called "La Madonna della Pioggia." On the wall opposite the stairs leading to the oratory is a large landscape in oil, the only example in painting of the copper-plate engraver *Mattioli.* The oratory contains the St. Bartholomew, a good work of *Alfonso Lombardo.*

The Church of S. Benedetto has, in the 1st chapel, the Marriage of St. Catherine in the presence of John the Baptist, SS. Jerome, Mauro, and Placido, by *Lucio Massari,* a pupil of the Caracci and the friend and favourite companion of Albani. In the 2nd, the four prophets are by *Giacomo Cavedone.* In the 4th, S. Antonio Abate, beaten by demons and consoled by Christ; the beautiful "Charity," on the ceiling; and the Virtues of God the Father, are also by *Cavedone.* 5th, S. Francesco di Paola, by *Gabriele Ferrantini,* called also Gab. dagli Occhiali, one of the masters of Guido. 7th, S. Antonio, by *Cavedoni.* 11th, the Virgin holding the crown of thorns, and conversing with the Magdalen on her son's death, a touching and expressive work of *Tiarini;* by whom are also the prophets and the angels on the side walls. In the Sacristy is the beautiful picture of the Crucifixion, with the Virgin, the Archangel Michael, and St. Catherine, by *Gio. Andrea Sirani,* retouched by his master Guido, formerly in the suppressed Church of San Marino.

The Church della Carità, belonging to a convent of Franciscans suppressed in 1798, and converted into a military hospital, contains, in the 1st chapel, the celebrated Visitation by *Galanino*

(Baldassare Aloisio), so much extolled by Malvasia, whose enthusiasm is also confirmed by the praises of Lanzi. Galanino was one of the ablest pupils and a relative of the Caracci; but his fortune, says Lanzi, was not equal to his merit, and he was obliged to become a portrait painter, like many artists of our own day, from lack of encouragement in the higher branches of the art. He retired to Rome, and was long at the head of portrait painters in that capital. The 3rd chapel contains the picture of St. Elizabeth, queen of Hungary, in a swoon at the Saviour's appearing to her, an able work by *Franceschini*. At the high altar is the Virgin and Child, Charity and St. Francis, another joint work of *Fiorini* and *Bertusi*. 5th, the Virgin and Child, St. Joseph and St. Antony of Padua, by *Felice*, son of *Carlo Cignani*. 6th, Sta. Anna, by *Bibiena* the Elder (Gio. Maria Galli).

The ancient Church of Sta. Cecilia, once celebrated for its frescoes by Francia, Costa, and other early painters of Bologna, was ruined by the French; but it still exhibits many interesting fragments for study. The following enumeration of the subjects, commencing on the left hand, may be useful. 1. The marriage of Valerian (or, as Count Malvasia says, of Tiburtius), with Sta. Cecilia, by *Francesco Francia*. 2. Valerian instructed in the faith by St. Urban, Pope, by *Lor. Costa*. 3. The baptism of Valerian, by *Giacomo Francia*. (?) 4. The Angel crowning the betrothed Saints with garlands of roses, by *Chiodarolo*. 5. The brothers Valerian and Tiburtius, beheaded in the presence of the prefect. 6. Their funeral. 7. Sta. Cecilia and the prefect: these three subjects are by *Mastro Amico*. 8. Sta. Cecilia placed in the boiling bath, by *Giacomo Francia*. 9. The wealth distributed by the Saint, by *Costa*. 10. Her funeral, a very graceful composition, by *Francesco Francia*.

The Church of the Celestini, with a façade from the designs of Francesco Tadolini, has in its 1st chapel one of the best works of *Lucio Massari*—the Saviour appearing to the Magdalen in the form of a dove. The painting at the high altar, representing the Virgin and Child, with John the Baptist, St. Luke, and S. Pietro Celestino, is by *Franceschini*. The sacristy and the cloisters of the convent were designed by the Tadolini.

The Church of the Corpus Domini, called also *Della Santa* from Sta. Caterina Vigri of Bologna, is attached to the vast Franciscan nunnery of the same name. The frescoes of the cupola, the roof and the walls, are able works by *Marcantonio Franceschini*, assisted by *Luigi Quaini*, the cousin of Carlo Cignani. 1st chapel, St. Francis, with a fine landscape, by *Fiammingo* (Calvart). 4th, the Saviour appearing to the Virgin, with the Patriarchs; and the Apostles engaged in the burial of the Virgin, described by Malvasia as "la prima di maniera delicata, la seconda terribile," are fine and interesting works by *Lodovico Caracci*. The Virgin and Child, the mysteries of the Rosary which surround them, and the two large Angels, are by *Giuseppe Mazza*, by whom are also the bas-reliefs of the high altar. The high altar-piece, representing the Last Supper, is a celebrated work by *Marcantonio Franceschini*. 6th, the Resurrection is a copy of the famous picture by *Annibale Caracci*, which was stolen by the French and never returned. Through a window in this chapel may be seen the blackened body of Sta. Caterina Vigri, sitting in all the pomp of dress, and decorated with a crown upon her head. 8th, the Annunciation, by *Franceschini*, whose masterpiece, the Death of St. Joseph, is in the next (9th) chapel, the ceiling of which is painted in fresco by the same hand.

The Church of S. Cristina, attached to the Augustine Convent, is decorated with paintings executed almost entirely at the expense of different nuns. The Ascension, at the high altar, by *Lodovico Caracci*, was painted for the Madre Buttrigari; the Nativity and the Jour-

ney of the three Magi in the 1st chapel, by *Giacomo Francia*, were also ordered by one of the nuns; and others gave commissions for the six figures which occupy the niches between the pilasters. Among these, two are peculiarly interesting, the St. Peter and St. Paul, the production of *Guido* in his early youth.

The Church of S. Giacomo Maggiore, belonging to the Augustine hermits, who have possessed the site since 1204, was founded in 1267, enlarged and vaulted in 1497, but never completed. Some of its existing details, however, are interesting, as illustrations of early Italian Gothic. The doorway, said to have been erected at the expense of the Bentivoglio family, has a canopy, in which the shafts supporting it rest on lion bases, and the lateral compartments have each a large painted window, with tracery, which lights the side aisles. Its immense vaulted roof has been much praised for the boldness of its structure. The paintings in the different chapels are the chief objects of attraction. In the 1st chapel, the fresco of the Virgin, "della Cintura," is by *Francia*. 4th. The fall of St. Paul, by *Ercole Procaccini*. 5th. Christ appearing to S. Gio. da S. Facondo, by *Cavedone*, who also painted the side walls. 6th. The Virgin throned, surrounded by John the Baptist, St. Stephen, St. Augustin, St. Anthony, and St. Nicholas; a fine work by *Bartolommeo Passarotti*, much praised by the Caracci. 7th. St. Alexis bestowing charity on the poor, and the frescoes of the arch, by *Prospero Fontana*. 8th. The Marriage of St. Catherine, in the presence of Joseph, John the Baptist, and John the Evangelist, by *Innocenzio da Imola*, justly called an "opera Raffaelesca," for it is almost worthy of that great master. The small Nativity, on the gradino underneath, is another beautiful work of Innocenzio da Imola. 10th. St. Roch struck with the plague, and comforted by an angel, by *Lodovico Caracci:* the glory of angels above, and the saints by the side, are by *Francesco Brizzi*. 11th. The four Evangelists, and the four Doctors of the Church are by *Lorenzo Sabbatini*. The celebrated Angel Michael, by his able but impetuous scholar *Fiammingo* (Calvart), is said to have been retouched by Sabbatini. Its merit was so much appreciated by Agostino Caracci, that he engraved it. 12th. The chapel of the Poggi family, designed by Pellegrino Tibaldi. The altarpiece, representing the Baptism of our Lord, was finished by *Prospero Fontana*, by desire of Tibaldi. The compartments of the roof are also fine works of Fontana. The grand picture of St. John baptizing, and that in illustration of "Many are called but few are chosen," are by *Pellegrino Tibaldi:* they are characterised by great power of composition and expression, and are said to have been much studied by the Caracci and their school. They have been engraved and published, together with the other works of Tibaldi in the Gallery, by Buratti, of Venice. 13th. The Virgin, with St. Catherine and St. Lucy, and the blessed Rainieri below, is by *Fiammingo* (Calvart). 14th. The Virgin and Child in the air, with SS. Cosmo and Damiano below, and the portrait of one of the Calcina family, patrons of this chapel, are by *Lavinia Fontana*. 15th, said to contain a relic of the the true cross. Among the 1,300 figures of this chapel, the Coronation of the Virgin is worthy of observation, as bearing the name of *Jacopo Avanzi*. The Crucifixion bears the name of *Simone* (da Bologna), with the date 1370. 18th. The celebrated chapel of the Bentivoglio family, the ancient lords of Bologna in her high and palmy days. It is, on many accounts, the most interesting chapel in this church. The Virgin and Child, with four angels and four saints, is one of the most celebrated works of *Francesco Francia*, "painter to Giovanni II. Bentivoglio." The signature of this glorious old master, whose works, as we have elsewhere remarked, have only lately been appreciated in England, is "Franciscus Francia aurifex," a proof that he had not then (1490) abandoned his early

profession of a goldsmith. The *pietà* above is also attributed to this master. In the lunette, one of the visions of the apocalypse is by *Lorenzo Costa*, retouched by *Felice Cignani*, who painted the Annunciation. The picture of the Virgin throned, with Gio. II. Bentivoglio, and his numerous family in adoration, interesting as a study of costume and character, is by *Lorenzo Costa*, Francia's able scholar (1488). The alto-relievo of Annibale Bentivoglio on horseback is by *Niccolò di Bari*. The two triumphs opposite are supposed by some to be by *Francia*, while others attribute them to *Lorenzo Costa*. The marble bas-relief of Giovanni II., seen on one of the pilasters of this chapel, is said to have been sculptured by *Francesco Francia*. 19th. The Christ in the garden; and in the 20th Chapel the St. Peter, St. Paul, and King Sigismund, are by *Ercole Procaccino*. 21st. The Virgin, with John the Baptist, S. Francis, and S. Benedict, by *Cesi*, one of his most pleasing works: Guido is said to have spent hours, when a student, in the contemplation of this picture. 22nd. This chapel contains the marble monument of Antonio Bentivoglio, the eminent jurisconsult, father of Annibale I., and that of Niccolò Fava, Doctor of Philosophy and Medicine, with the date 1483. 27th. The Martyrdom of St. Catherine, by *Tiburzio Passarotti*, is said to have been painted under the direction of his father, Bartolommeo, of whose style it bears, indeed, abundant evidence. 29th. The Presentation in the Temple is the masterpiece of *Orazio Samacchini*, and was engraved by Agostino Carracci. The lateral figures are also by Samacchini. 32nd. The monument to Cardinal Agucchi, with the statues and bas-reliefs, are by *Gabriele Fiorini*, from the design, it is said, of Domenichino. 35th. The Last Supper, long supposed to be a repetition or a copy of the celebrated picture by *Baroccio*, in the Church di S. M. sopra Minerva, at Rome. Ghiselli, in his History of Bologna, speaks of it as an original, and a few years ago, on cleaning it, the name of Baroccio was discovered. The frescoes of Melchisedek and Elijah, and the Angels of the ceiling, are good works of *Cavedone*. In the 37th chapel is a miraculous crucifix of wood, one of the most famous in Italy, the history of which can be traced as far back as 980.

The Church of San Giorgio, built by the Servite Fathers, contains a few interesting pictures. In the 4th chapel, S. Filippo Benizio, kneeling before the Virgin and Child in the midst of Angels, was begun by *Simone da Pesaro*, and finished in the lower part by *Albani*. The St. George, at the high altar, is by *Camillo Procaccini*. In the 7th chapel, the Annunciation is by *Lodovico Caracci*, and the graceful paintings underneath are by *Camillo Procaccini*. 8th. The Probatica Piscina in this chapel is also by *Lod. Caracci*. 11th. The Flight out of Egypt, by *Tiarini*.

The Church of S. Giovanni in Monte, one of the most ancient in Bologna, founded by St. Petronius, in 433, and rebuilt in 1221, was completely modernised in 1824. Some of its antique paintings contrast strangely with these recent changes and decorations. 1st chapel. The Saviour appearing to the Magdalen, by *Giacomo Francia*. 2nd. The Crucifixion, by *Cesi*. 3rd. The St. Joseph and St. Jerome, in the ovals on the side walls, are by *Guercino*. 6th. The Madonna, placed below Mazzoni's picture of the Liberation of St. Peter, is by *Lippo Dalmasio*. 7th. The Virgin throned with Saints is a fine work of *Lorenzo Costa*. 8th. The miraculous figure of the Virgin, originally in the very ancient church of S. Eutropio, was formerly celebrated for its powers in curing the sick: it is of high antiquity. 9th. The S. Ubaldo Vescovo is a fine work of *Bolognini* the Elder: the frescoes of the ceiling, and the lunettes, are either by Samacchini or Sabbatini. The picture at the high altar, representing the Virgin, with the Almighty and the Saviour; and John the Evangelist, St. Augustin, St. Victor, and other saints below, is by *Lorenzo Costa*. The busts of the twelve

Apostles and the two Evangelists, are by *Alfonso da Ferrara*; the *tarsie* of the stalls in the choir are by *Paolo Sacca*, in 1523. The ancient Madonna, on the pilaster, a fresco detached from some suppressed church, and brought hither for preservation, is proved by authentic documents to be anterior to the year 1000. 12th. The divine picture of Sta. Cecilia, by *Raphael*, now in the gallery, was the altar-piece of this chapel until 1796. Beneath the altar is buried the B. Elena Duglioli dall' Olio, at whose expense the Sta. Cecilia was painted. 13th. The figure of the Saviour, carved out of a single block of fig-tree wood, is attributed to *Alfonso Lombardo*. 17th. The St. Francis, with arms crossed upon his breast, adoring the crucifix, which is here represented lying on the ground, is a touching and powerfully expressive work by *Guercino*. The adjoining convent, whose cloisters were designed by *Terribilia*, in 1548, has lost all trace of its ancient magnificence, and has been converted into a prison.

The Church of *S. Gregorio*, almost entirely rebuilt after the earthquake of 1779, contains, in the 6th chapel, one of the first oil paintings of *Annibale Caracci*: it represents the Baptism of the Saviour, and is highly interesting as showing his early power of composition, and the influence derived from his study of the Venetian school. In the 8th chapel, the St. George delivering the Queen from the Dragon, with the angel Michael above pursuing the demons, and likewise the grand picture of God the Father, are by *Lodovico Caracci*. The high altarpiece, representing St. Gregory's miracle of the Corporale, is by *Fiammingo* (Calvart).

The Church of *S. Leonardo* contains, in its 1st chapel, the superb Annunciation, by *Tiarini*, in which the Almighty, holding a dove as the symbol of the Holy Spirit, is represented as awaiting the answer of the Virgin to the announcement of the angel. The altarpiece, the Martyrdom of St. Ursula, in the Venetian style, and the St. Catherine in prison, converting the wife of Maximian and Porphyrus to christianity, are both excellent and interesting works by *Lodovico Caracci*.

The Church of *Sta. Lucia* is, perhaps, more remarkable for a curious literary relic preserved there, than for its works of art, although there are several pictures which deserve a visit; among which may be specified the Sta. Lucia and Sta. Anna, with the Virgin and Child, at the high altar, by *Ercole Procaccini*; the Death of St. Francis Xavier, considered the best work of *Carlo Antonio Rambaldi*, in the 6th chapel; the Virgin and Child, with John the Baptist, S. Carlo, and Sta. Teresa, by *Carlo Cignani*, in the 7th chapel; and in the Sacristy, the Crucifixion by *Lavinia Fontana*; and the immaculate Conception, one of the first works of *Fiammingo* (Calvart), while yet a pupil of Sabbatini. The literary relic is a long letter written by St. Francis Xavier, in Portuguese, which is exposed with singular homage on the festival of that saint. In the adjoining college of the Barnabite Fathers, a chamber, now converted into a chapel, is shown as that in which St. Francis was lodged, in 1531, by D. Girolamo Casalini, the rector of this church.

The Church of the *Madonna del Baraccano* was so called from a Confraternità, established in 1403, in honour of the miracles performed by a picture of the Virgin painted on a bastion of the city walls, called "Il Baraccano di Strada Santo Stefano." Over the fine portico, constructed from the designs of Agostino Barelli, is a statue of the Virgin, by *Alfonso Lombardo*. At the high altar, the miraculous picture of the Virgin bears the name of *Francesco Cossa*, of Ferrara, who repainted it in 1450, with the addition of two portraits, of Gio. I., Bentivoglio, and of Maria Vinciguerra. The frieze of flowers which adorns this altar, and other sculptures of the chapel, are graceful works by *Properzia de' Rossi*. The Virgin and Child, with SS. Joseph and Joachim, in the 4th chapel, is by *Lavinia Fontana*; and the St. Catherine, in the 5th, is by *Prospero Fontana*.

The Madonna *di S. Colombano* is remarkable for being covered internally by frescoes, painted by various pupils of Lodovico Caracci as an occasion of practice, or as a trial of skill. The St. Francis on the right wall is by *Antonio*, son of *Agostino Caracci*; the Virgin and Child, with Joseph gathering dates, is by *Spada*; the Sibyl over the side door, and the Coronation of St. Catherine, are by *Lorenzo Garbieri*; the Sta. Marta conversing with the Saviour, before whom the Magdalen is kneeling, is by *Lucio Massari*; by whom are also the Sibyl over the other door, and the angel bearing the palm of martyrdom to Sta. Ursula; the infant Saviour playing with St. John in the presence of little angels, is by *Paolo*, brother of *Lodovico Caracci*, who gave the designs. In the upper oratory, the frescoes representing the Passion were all, it is said, the result of a trial of skill among the younger pupils of the Caracci; among them, the fine picture of St. Peter going out weeping from Pilate's house, by *Albani*, may be particularly noticed. The Virgin, over the altar of this church, is by *Lippo Dalmasio*.

The Church of the *Madonna di Galliera* contains some interesting paintings. In the 1st chapel (del Crocifisso) the frescoes on the ceiling, representing the Death of Abel, and the Sacrifice of Abraham, are the last works of *M. Angelo Colonna*. In the 2nd, the St. Antony of Padua is by *Girolamo Donini*, the able pupil of Cignani. In the 3rd, the Virgin and Child, with Joseph, S. Francesco di Sales, and S. Francesco d'Assisi, is by *Franceschini*, who painted the frescoes of this chapel with the assistance of *Luigi Quaini*. The 4th, or Capella Maggiore, contains a miraculous and very ancient painting of the Virgin and Child; the beautiful figures of the angels adoring this painting are by *Giuseppe Mazza*, a clever sculptor and painter of the last century. In the 5th, the Incredulity of St. Thomas, is by *Teresa Muratori*, celebrated as much for her talent in music as in painting; the angels in the sky of this picture, frequently praised for their delicacy and grace, are said to have been added by her master, Gian Gioseffo Dal Sole. The 6th chapel contains the infant Saviour in the midst of his kindred, showing to the Almighty the instruments of the Passion, which are borne by angels, by *Albani*; the Adam and Eve in oil, the Cherubin, and the Virtues, in fresco, are by the same master. In the 7th, is the S. Filippo Neri in ecstacy, by *Guercino*. In the Sacristy, the St. Philip, the two blessed Ghisilieri, the Conception, and the S. Francesco di Sales, are by *Elisabetta Sirani*. The Celestial Love, and the St. Elizabeth, Queen of Hungary, are by her father. The Assumption is by *Albani*. The adjoining oratory, built from the designs of Torreggiani, has over the entrance door a fresco of the dead Christ shown to the people, by *Lodovico Caracci*.

The *Madonna del Soccorso* contains the famous picture of Christ shown to the people, by *Bartolommeo Passarotti*, the eminent master who improved, if not instructed, Agostino Caracci in the art of engraving, whose portraits were considered by Guido as second only to those of Titian, and are said by Lanzi to be often shown in galleries under the name of the Caracci. The frescoes of this church and oratory were painted gratuitously by Gioacchino Pizzoli, a painter of the seventeenth century, and a member of the order to which the church belonged. In the 5th chapel is shown a miraculous crucifix, formerly in the suppressed church of St. Francis, which is said by contemporaneous documents to have spoken to Padre Giovanni Peciani, in 1242!

Sta. Maria Maddalena contains, at the first altar, the Madonna, S. Onofrio, and S. Vitale, by *Tiburzio*, son of *Bartolommeo Passarotti*; and at the third, the St. Francis, and St. James, by the same. The "Noli me tangere," in the Sacristy, is by the father. The Virgin, with S. Sebastian and S. Roch, is by *Bagnacavallo*. The oratory contains

an altarpiece, by *Ercole Procaccini*, cleverly restored by Giovannini; the angel Gabriel and the Virgin, by *Giuseppe Crespi*, and other works by his two sons, the Canonico Luigi and Antonio.

Another church, called also *La Maddalena*, contains, among other paintings by Bolognese masters, the St. Catherine, one of the earliest works of *Bartolommeo Passarotti*.

Sta. Maria Maggiore, one of the ancient churches of the city, which is proved by a bull of Pope Gregory VII. to have existed prior to 535, contains some fine works by *Tiarini*. At the 1st altar, the St. John the Evangelist dictating to St. Jerome is, in spite of the anachronism, a pleasing example of this master. The 11th altar has one of his latest works, the Sta. Agata, Sta. Apollonia, and St. Antony of Padua. The 3rd altar has a crucifix of fig-tree wood, which tradition states to be prior to the year 1000. The 5th has a Madonna and Child, with St. James and St. Antony, by *Orazio Samacchini*. The 7th was decorated by *Carlo Francesco Dotti*, at the expense of Pope Benedict XIV. The 9th has a Virgin, Child, and St. John, painted, in 1570, by *Ercole Procaccini*, and retouched by *Canonico Franceschini*.

The Church of *Sta. Maria della Vita*, founded in 1260, by the Beato Riniero of Perugia, who devoted himself on this spot to the relief of the sick, was entirely remodelled in the last century, under the direction of Tubertini. In the 2nd chapel are preserved the bones of the Beato Buonaparte Ghisilieri, brought here, in 1718, from the suppressed church of S. Eligio. It has been well observed, that such a name seems rather to belong to the annals of ambition than to the legends of saints. The following is the inscription:—

"Area Bonapartis corpus tenet ista beati:
Multos sanavit, sese sanctum esse probavit."

The picture representing the blessed Buonaparte and St. Jerome, is a fine work of *Aureliano Milani*; the Angels, in stucco, are by *Angelo Piò*. The 3rd chapel contains an Annunciation, with S. Lorenzo underneath, painted by *Tamburini* from the design of *Guido*, who is said to have retouched it. At the high altar, the miraculous fresco of the Virgin and Child, brought here from the suppressed church for which it was painted, is by *Simone de' Crocifissi*; the marble ornaments are by *Angelo Venturoli*, from the designs of Fancelli and Bianconi. The two marble statues by the side are by *Petronio Tadolini*; and those in plaster, by *Giacomo Rossi*. The most curious object, however, at this altar, is the medallion portrait of Louis XIV., painted by Petitot, and set in diamonds: it was given by the king to the Canon Count Malvasia, in return for his presentation copy of the "Felsina pittrice," and bequeathed to this church by that learned and accomplished scholar. The occurrence of the name of Buonaparte is hardly more singular than the solemn exposition of this portrait of the *Grand Monarque* on the festivals of the Virgin. In the 5th chapel is another gift of Count Malvasia, the bust of S. Carlo Borromeo, the head of which is silver. In the Sacristy is a picture of S. Eligio, attributed to *Annibale Caracci (?)*, and in the oratory is the masterpiece of *Alfonso Lombardo*, a bas-relief, representing the death of the Virgin in the presence of the apostles, whose heads are said to have inspired many painters of the Bolognese school. The blessed Riniero healing the sick during the plague is by *Cavedone*, whose history is scarcely less affecting than that of Properzia de' Rossi, and other artists of Bologna, whose lives form so striking an episode in the calamities of painters. Cavedone, at the death of his son, was so much oppressed with grief that he lost his talent, and with it his employment: his old age was passed in beggary, and after having contributed so much in early life to the decoration of the churches and palaces of his native city, he was allowed to die in a stable.

The splendid church of *S. Martino Maggiore* belonged to the Carmelite Friars, from the thirteenth century up to the period of the French invasion. The Adoration of the Magi, in the 1st chapel, is one of the most graceful works of *Girolamo da Carpi;* the Annunciation, over the side door, is by *Bartolommeo Passarotti.* In the 4th chapel is a picture of St. Joachim and St. Anna, with the date 1558, and the inscription TAR, supposed to refer [illegible] Giovanni Taraschi, the Modenese [illegible] though the Abbé Zani, in the "[illegible] Belle Arte," sug[illegible] of the Tarroni, a [illegible] family of painters. In the [illegible] picture of the Virgin and [illegible] bishop on one [illegible] on the other, with [illegible] below, giving their dowry [illegible] by *Mastro Amico* [illegible] Francia, called [illegible] because he worked [illegible] holding at the same [illegible] and another for dark [illegible] contains the only [illegible] by *Girolamo Siccio-* [illegible], the well-known [illegible] of Raphael; it represents the [illegible] St. Martin, St. Jerome, &c., and contains a portrait of Matteo Malvezzi, for whom it was painted. Near the door of the Sacristy is the monument and bust of the eloquent Filippo Beroaldi, the elder, by *Vincenzo Onofrio.* Above it, is the Ascension, by *Cavedone,* said to be the first inferior work executed by him after the decline of his powers. In the 8th chapel is an Assumption, attributed to *Perugino,* although others regard it as one of the best works of *Lorenzo Costa.* In the 9th is the grand picture of St. Jerome imploring the Divine assistance in the explanation of the scriptures, by *Lodovico Caracci;* "quel S. Girolamo," says Lanzi, "che sospesa la penna volgesi al cielo in atto sì grave e sì dignitoso." In the 10th is the Crucifixion, with St. Bartholomew, St. Andrew, and the blessed Pietro Toma, by *Cesi.* The 11th (the chapel of the Holy Sacrament) was entirely painted by *Mauro Tesi,* an eminent artist of the last century, and the friend of Algarotti. In the 12th chapel is the Madonna and Child, with several saints, by *Francia,* who has left here one of those pleasant records of his early occupation which we have already noticed, in the inscription "Francia aurifex." The St. Roch in the painted glass of the window over the altar, is by the blessed Giacomo da Ulma. The oratory, formerly the conventual library, was painted by *Dentone;* the Dispute of St. Cyril, is by *Lucio Massari.* The altarpiece, representing the Incredulity of St. Thomas, is a fine work of *Giampietro Zanotti,* painted for the suppressed church of S. Tommaso del Mercato. In the cloister are several sepulchral monuments, among which we may particularly notice the fine tomb of the two Saliceti, by *Andrea da Fiesole* in 1403.

The Church of *S. Mattéa,* formerly belonging to the Domenican Nuns, contains three interesting paintings: an Annunciation, by *Tintoretto,* at the third altar; the Virgin, with Saints, God the Father above, and a gradino containing five small compositions, by *Innocenzio da Imola;* and the Virgin appearing to S. Giacinto, with two angels, by *Guido,* painted in his twenty-third year, and full of promise.

The celebrated Church of Sta. Maria della Pietà, better known as *I Mendicanti,* which the great masters of the Bolognese school had enriched with some of their finest works, was stripped of its most valuable treasures at the first invasion of the French: the Madonna della Pietà by Guido, the St. Matthew by Lodovico Caracci, the S. Elò and S. Petronio of Cavedone, are in the gallery; and the Job of Guido which accompanied them to France has never been restored. Among the most interesting paintings which remain are the following: at the 1st altar, the Sta. Ursula, by *Bartolommeo Passarotti.* 2nd, Christ feeding the Multitude, by *Lavinia Fontana.* 3rd, St. Francis with S. Luigi Gonzaga

and S. Francesco Borgia, by *Ercole Graziani.* 4th, the two miracles of S. Alò, by *Cavedone*, so highly praised by Scaramuccia for their "gusto Tizianesco;" one representing the saint seizing the devil by the nose in the disguise of an old woman; the other, the saint bringing back a horse's foot which he had carried to the forge in order to have it shod with more convenience. 7th, entirely painted by *Tiarini.* 8th, the Flight out of Egypt, with a fine landscape, and the paintings on the side walls, by *Mastelletta* (Gio. Andrea Donducci), much admired by Guido and Annibale Caracci. 10th, the Sta. Anna adoring the Virgin in a vision, by *Bartolommeo Cesi.* 11th, the Crucifixion, with the Virgin, St. John and other saints, by the same estimable master.

The Church of *S. Michele de' Leprosetti* is remarkable for the masterpiece of *Francesco Gessi*, the picture at the high altar representing the Virgin and Child throned, crowned by angels, with the Archangel Michael, who commends to her protection the city of Bologna, then suffering from the plague. The St. Sebastian, at the 5th altar, is mentioned with praise by Lanzi, as one of the most beautiful works of *Semenza.*

S. Niccolò di S. Felice, modernised in the last century, has a fine painting by *Annibale Caracci*, the Crucifixion, with the Madonna, S. Petronius, S. Francis, S. John, and S. Bernardino. At the 5th altar, the Virgin and Child throned, with S. Joseph, S. Carlo, S. Catherine, and S. Cristina, a fine work of *Gessi*, has been ruined by retouching. Over the entrance door is a head by *Alfonso Lombardo.*

The magnificent Church of *S. Paolo*, built by the Barnabite fathers in 1611, was restored in 1819 from the designs of Venturoli. The marble statues of St. Peter and St. Paul on the façade are by *Domenico Mirandola*, much praised by Agostino Caracci. At the 1st altar, the Christ in the Garden, and the Christ bearing the Cross, are by *Mastelletta.* At the 2nd is the fine painting of Paradise, by *Lodovico Caracci*, one of those enumerated by Lanzi as a proof that Annibale himself could not have given more gracefulness to the figures of maidens and boys. The small Madonna underneath is by *Lippo Dalmasio.* In the 3rd, are the Nativity, and the Adoration of the Magi, by *Cavedone*, which the testimony of his contemporary artists and the judgment of modern critics have agreed in regarding as his masterpiece. Lanzi, in noticing his study of the Venetian school, states that Albani was so great an admirer of these two paintings, that when asked "whether there were any works of Titian at Bologna," he answered, "No, but the two of Cavedone which we have at S. Paolo may supply their place: they appear to be Titian's, and are besides characterised by more spirit." The frescoes of the ceiling, representing the Circumcision, the Flight out of Egypt, and the Dispute with the Doctors, are also by *Cavedone.* At the 4th altar is the Purgatory of *Guercino*, in which St. Gregory is represented as showing to the souls the Almighty, the Saviour, and the Virgin in heaven. At the high altar the two statues of St. Paul and the Executioner are by *Cav. Algardi*, who is said to have given Facchetti the design of the Tribune, and to have sculptured the ivory Crucifix with the symbols of the Evangelists. At the 7th, the S. Carlo Borromeo carrying the cross through Milan during the plague, and the other pictures of the same saint on the side walls, are by *Lorenzo Garbieri.* At the 8th, the Communion of St. Jerome, and the other paintings of this chapel, are by *Massari.* At the 9th, the Baptism of the Saviour, and the Birth and Burial of St. John the Baptist, are by *Cavedone.*

The Church of *S. Procolo* belonged, previously to the French invasion, to the Benedictine monks of Monte Cassino; its foundation is traced as far back as the third century, but the present church was rebuilt in 1536. Over the principal entrance door is a Virgin

and Child, with S. Sisto and S. Benedetto, a beautiful example of *Lippo Dalmasio*, painted in *oil*, and therefore adduced by Malvasia and Tiarini as a proof of the much higher antiquity of oil painting than Vasari had imagined. Beneath the organ, is the Almighty surrounded by a glory of Angels over the Magi, in relief, copied by *Cesi* from the fine design of Baldassare da Siena, formerly in the Bentivoglio palace, which was destroyed during its transmission to England. In the 2nd chapel, the St. Benedict in ecstacy, is also by *Cesi*, who is buried in this church. In the 6th, the Virgin in glory, with some Benedictine saints, is one of the last works of *Guido Cagnacci*, the younger. In the 8th chapel designed by Torreggiani, is the ancient mausoleum in which are preserved the bodies of the two saints and martyrs who gave names to this church, S. Proculo Soldato, and S. Proculo Vescovo, found in the ancient subterranean church in 1380. In the 9th chapel the S. Mauro is by *Guido Cagnacci*. On a wall adjoining the church, the following inscription to the memory of a person called Procolo, buried in the church, who was killed by one of the bells falling on him as he was passing under the campanile, was much admired in the last century, when this kind of play upon words was more in fashion than it is now:—

"Si procul a Proculo Proculi campana fuisset,
Jam procul a Proculo Proculus ipse foret."

The Church of *S. Rocco*, converted in 1801 into a "Camera Mortuaria," is remarkable for one of those agreeable examples of generous and patriotic rivalry for which the school of Bologna was particularly distinguished. The *oratory* is covered with the frescoes of the young artists of the period, who, for no greater sum than two pistoles each, adorned its walls with paintings illustrating the life of S. Roch, and other suitable subjects. Their zealous emulation has been justly described as a "tournament of painting." Beginning with the first subject opposite the entrance door, is the mother of S. Roch praying for offspring, by *Francesco Camullo*; S. Roch giving to the poor, by *Alessandro Provaglia*; the Saint healing the sick of the plague, by *Valesio*; the cure of Card. Britanno, by *Pietro Desani*; Saint Roch wounded, by *Sebastiano Razzali*; his flight, by *Paolo Caracci*; his discovery in the wood, by *Cavedone*; his liberation by the angel, by *Massari*; his apprehension as a spy, by *Guercino*; the angel comforting him, by *Francesco Caracci*; and his death in prison, by *Gessi*. The eighteen compartments of the ceiling are also filled with interesting works. Of the four protectors of the city, St. Petronius and St. Francis are by *Gessi*; the St. Proclus by *Colonna*. Of the four doctors of the church, St. Ambrose and St. Augustin are by *Colonna*, and are so beautiful, that they have been considered worthy of Domenichino. Of the Evangelists, St. Luke, St. Matthew, and St. Mark, are by *Massari*. Of the six Virtues, Faith and Charity are by *Colonna*, Hope and Divine Love by *Gessi*, Patience by *Cavedone*, and Heavenly Glory by *Valesio*. These frescoes were published in 1831, by Gaetano Canuti, an ingenious engraver of Bologna.

The Church of the *Santissimo Salvatore* has some interesting paintings. In the 1st chapel is the blessed Arcangelo Canetoli refusing the archbishopric of Florence, by *Ercole Graziani*. In the 2nd is a Resurrection, by *Mastelletta*. In the 3rd, the Magi, by *Prospero Fontana*. The miracle of the Crucifix bears the inscription, "Jacobi Coppi, civis Florentini opus, 1579," and is mentioned by Lanzi as one of the best pictures in Bologna prior to the time of the Caracci. Near the Sacristy is a picture of peculiar interest to British travellers, representing the Virgin with St. Thomas à Becket, "S. Tommaso di Cantuaria," by *Girolamo da Trevisi*, formerly at the altar "de' Scolari Inglesi" in the old church. The Judith going to meet the Hebrew damsels with the head of Holofernes, is by *Mastelletta*. The

Virgin holding the infant Saviour to St. Catherine, with St. Sebastian and St. Roch, is a fine work of *Girolamo da Carpi*. The finely preserved painting of the Virgin crowned, underneath this picture, is believed to be anterior to Giotto. In the choir, the Saviour bearing his cross, was designed by *Guido*, who painted the head, and retouched the whole picture, after it was finished by *Gessi*. Of the four prophets, the David is by *Cavedone*. The subjects, illustrating the miraculous crucifix, are by *Brizzi*, and the St. Jerome is by *Carlo Bononi*. In the 6th chapel is a very beautiful Nativity by *Tiarini;* in the 7th, a Crucifixion surrounded by Saints, by *Innocenzio da Imola;* in the 8th, the Ascension, by *Carlo Bononi;* in the 9th, St. John kneeling before the aged Zacharias, by *Garofalo*. The four doctors of the church, painted over the four small chapels, are by *Cavedone*. The large picture over the door, representing the marriage in Cana of Galilee, is a fine work, by *Gaetano Gandolfi*, a modern painter of Bologna. In the Sacristy, the frescoes of the roof are by *Cavedone;* the S. Domenico is attributed to *Guercino;* and the St. John the Baptist, with the Lamb, to *Simone de Pesaro;* the Madonna is by *Mastelletta*. Paolo Antonio Barbieri, the beloved brother of Guercino, is buried in this church; the affectionate wish of the great painter to be buried in the same grave, although unfulfilled, deserves to be commemorated by an inscription.

The grand *Portico de' Servi*, built upon marble columns, in 1392, by Fra Andrea Manfredi of Faenza, General of the Servites, presents a series of interesting frescoes in the lunettes, illustrating various events in the life of S. Filippo Benizzi. Of these twenty subjects, the principal are by *Cignani*, *Giovanni Viani*, *Peruzzini*, *Giuseppe Mitelli*, *Lorenzo Borgonzoni*, &c.; that on the first arch, by Cignani, representing the boy brought to life, and the blind man at the tomb of S. Filippo, was so admirably painted, that it is supposed to have been destroyed from envy by some of his contemporaries.

The Church of the *Servi*, also built by Fra Andrea Manfredi, is remarkable for some fine paintings. In the 2nd chapel, the Virgin giving the conventual dress to the seven founders of the order, is one of the last works of *Franceschini*, painted by him when nearly eighty-five years of age. 4th, the death of Sta. Giuliana Falconieri, and the St. Anthony above, are by *Ercole Graziani*. 5th, the Paradise, a large and elaborate work, by *Fiammingo* (Calvart). 7th, the Madonna del Mondovì, with angels, John the Baptist, S. James, and S. Francesco di Paolo, by *Tiarini*. In the 10th chapel is preserved a marble pitcher, said to have been used at the marriage of Cana, presented by Fra Vitale Bacilieri, General of the Servites, who had been ambassador to the Sultan of Egypt in 1359. At the cloister door is the monument of the senator Gian-Giacomo Grati, with a marble bust by *Teodosio*. The monument at the door of the Sacristy is that of Lodovico Fronti, by *Giacomo di Ranuccio*. In the 12th chapel, the miracle of S. Gregory at mass is by *Aretusi;* the Twelve thousand crucified, near this, is by *Elisabetta Sirani*. In the 14th, the Virgin and Child painted on the wall, and two saints by the side, are by *Lippo Dalmasio;* opposite, the Blessed Gioacchino Piccolomini fainting during the celebration of mass, is by *Ercole Graziani:* the Madonna above it is another work of *Lippo Dalmasio*. 15th, St. Joachim and St. Anna, by *Tiarini*. On the front of the adjoining door is a sepulchral tablet to Fra Andrea Manfredi of Faenza, the eminent architect and general of the order, by whom the church was founded. 16th, S. Onofrio, by *Fiammingo* (Calvart). 17th, on one of the pilasters is a memorial of this celebrated artist, erected by Fantuzzi. The stalls of the choir were designed by Manfredi. In the 20th chapel, the fresco representing the soul of S. Carlo in heaven was painted by *Guido*, gratuitously, in

a single night, by torchlight. 22nd, the Annunciation, a fine work by *Innocenzio da Imola.* The frescoes of the roof and side walls are by *Bartolommeo Ramenghi*, retouched by Niccolò Bertuzzi. The paintings of this chapel were made the subject of a learned discourse by Luigi Crespi, in 1774. 24th, the St. Andrew adoring the cross prepared for his martyrdom, a fine picture by *Albani.* The monument of the Cardinal Ulisse Gozzadini has a fine portrait of that prelate in Roman mosaic. 26th, the Noli-me-tangere is another fine work of *Albani.* The large painting of the Nativity of the Virgin, with numerous [illegible] over the door, was the last work of *Tiarini.* In the Sacristy, the Nativity of John the Baptist, his Preaching, and the Baptism of the Saviour, are by *Mastelletta.* In the adjoining [illegible] is the grand staircase designed by *[illegible]* and a fine perspective by *[illegible]*, much admired as one of the [illegible] conditions of its class.

The Church of the *SS. Trinità* has, at the 2nd altar, the Birth of the Virgin, by *Lavinia Fontana.* At the high altar is the S. Roch supplicating the Virgin, by *Guercino.* At the 7th altar is the Madonna in glory, with SS. Girolamo, Francesco, Donino, and Apollonia, and some children playing with the cardinal's hat, by *Gio. Battista Gennari*, of Cento, painted in 1606 for the Church of S. Biagio, and extolled by Lanzi for its resemblance to the Procaccini.

The very ancient church of *S. Vitale ed Agricola*, consecrated in 428 by St. Petronius and St. Ambrose, has a graceful painting of *Francesco Francia*, covering the ancient image of the Madonna in the 8th chapel. Beside it, are two fine pictures, one representing the Nativity, by *Giacomo Francia*, the son of Francesco, and the other the Visitation by *Bagnacavallo.* Opposite is an inscription recording the consecration of the church: the column, with a cross of the early christians, brought here in 1832, formerly stood on the spot in the adjoining street where S. Vitale and S. Agricola suffered martyrdom. The 2nd chapel has a picture by *Tiarini*, the Virgin mounting the ass, in the flight out of Egypt. The Nativity, in the 7th chapel, with St. Roch and St. Sebastian, has been attributed to *Perugino.* (?)

The PIAZZA MAGGIORE, called also the Piazza del Gigante, was the Forum of Bologna in the middle ages: it is still surrounded by remarkable edifices rich in historical associations, the relics of the once formidable republic. It is 370 feet long by 300 broad, and was considered by Evelyn, in his time, as the most stately piazza in Italy, with the single exception of San Marco at Venice. The church of San Petronio has been already described; the other buildings which give an interest to this spot are the Palazzo del Pubblicó, the Palazzo del Podestà, and the Portico de' Banchi. On entering the Piazza, the attention of the traveller is arrested by the magnificent fountain, called

The *Fontana Pubblica*, or the Fontana del Gigante, constructed in 1564, while Cardinal S. Carlo Borromeo was legate: the general design is by *Lauretti;* the pedestal and the vase are by *Antonio Lupi;* and the Neptune, with the other figures and bronze ornaments, are by *John of Bologna.* The Neptune, one of the most celebrated works of that great master, is eight feet high, and the weight of the bronze employed in the figures is said to be 20,012 Bolognese pounds. The cost of the fountain, with its pipes and aqueducts, amounted to 70,000 golden scudi. The merits of the Neptune have been very differently estimated by different critics. Forsyth says he "saw nothing so grand in sculpture" at Bologna: "the Neptune is admired for the style, anatomy, and technical details: his air and expression are truly noble, powerful, commanding—perhaps too commanding for his situation." Bell, on the other hand (a high authority on such a subject), says, "Neptune, who presides over

the fountain, is a colossal heavy figure, in the act of preaching and wondering at, rather than commanding, the waves of the ocean; boys in the four corners are represented as having bathed small dolphins, which they are holding by the tail to make them spout water; while four female Tritons fill the space beneath; these fold their marine extremities between their limbs, and press their bosom with their hands, to cause the water to flow. The whole composition and manner is quaint, somewhat in the French style, and such as I should have been less surprised to find at Versailles than at Bologna."

The *Palazzo Maggiore del Pubblico*, begun at the end of the thirteenth century, is one of the great public monuments of the city. It is the residence of the Legate and of the Senator. Its façade still exhibits some traces of the pointed style, but the building has been so altered at various periods that little uniformity remains. In the upper part of the façade is a Madonna in relief, by *Niccolò dall' Arca*, in creta cotta gilt, erroneously described by Vasari as bronze. The ornaments of the clock are by *Tadolini*. The entrance doorway is by *Galeazzo Alessi* of Perugia (1570): the bronze statue of Gregory XIII. (Buoncompagni), in the niche above, was erected at the cost of his fellow citizens; it is by *Alessandro Minganti*, called by Agostino Caracci the "unknown Michael Angelo." At the revolution of 1796, the tiara was changed into a mitre, and a pastoral staff inserted into the right hand, with the inscription "Divus Petronius Protector et Pater." But another change was to follow, which Mr. Bell thus describes: "The statue is good, but strangely disfigured from a whimsical accident: his crozier is like a Goliath's spear or a weaver's beam; and on inquiring into the cause of this inconsistency, I was informed that the French, offended with the pastoral staff, had taken it and the cap away, and now the municipality thought they could not do too much to restore him, and so gave him one as thick as his leg: they took down the old inscription, substituting this, "Divus, Papa, Patronus." On entering the building and proceeding to the third court, formerly a garden, we find the beautiful cistern constructed by *Terribilia*, at the cost of 6,000 scudi.

A grand staircase *à cordoni*, eighty-five feet in length, by *Bramante*, conducts us to the upper halls. The bronze bust of Benedict XIV., and the ornaments over the door where it is placed, are by *Giobattista Bolognini*. The great Hall of Hercules takes its name from a colossal statue of that god by *Alfonso Lombardo*. On the right is a hall, covered with frescoes, the architectural portions of which are by *Antonio Bibiena*; the figures on the ceiling are by *Angelo Bigari*; and those on the walls by *Scarabelli*. In the adjoining chapel is a fresco of the Madonna, called the Madonna del Terremoto, supposed to have been painted by the school of Francia in 1505. The gallery leading out of the Hall of Hercules is covered with frescoes illustrating the glories of Bologna by *Colonna* and *Pizzoli*. The Sala Farnese, so called from a copper statue of Pope Paul III., is perhaps the most magnificent. Its roof and walls are covered with fine paintings representing the history of the city, by Cignani, Francesco Quaini, Scaramuccia, Pasinelli, the elder Bibiena, and other eminent artists.

The *Palazzo del Podestà*, begun in 1201, with a façade added in 1485 by Bartolommeo Fioravanti, although still an unfinished building, has an air of grandeur which accords with its character as the ancient seat of municipal authority. Its greatest interest however is derived from its having been the prison of King Enzius, son of the great Emperor Frederick II., who was captured by the Bolognese in 1249, and kept here a prisoner until his death in 1272. The history of this unfortunate monarch, whose tomb we have already noticed in the account of S. Domenico, offers a singular illus-

tration of the manners of the middle ages. The haughty republic rejected all the overtures of the emperor for the restitution of his son, and his threats and money were equally lost in the attempt to obtain his liberty. During his long imprisonment, Enzius employed his time in poetical compositions; some of these poems have been published, and are marked by considerable taste. The young king moreover was beloved in his captivity by a fair damsel of Bologna, Lucia Vendagoli, who succeeded in visiting him under various disguises; and the Bentivoglio family are believed to derive their origin from these mysterious [illegible]. The great hall is still called [illegible] *di Enzio*, although there is [illegible] was occupied by him; [illegible] 170 feet by 74, would [illegible] exclusive against such a [illegible]. Bologna has likewise had its [illegible] of fortune: in 1410, the [illegible] election of Pope John XXII. was held there; in the last [illegible] converted into a theatre; [illegible] used for the game of [illegible] was latterly degraded [illegible]. In other parts of the building are the Sala de' Notari, and the public Archives. The latter are rich in rare and inedited materials for the history of Bologna, and indeed of Italy during the middle ages; among them is pointed out the Bull called "Dello Spirito Santo," published at Florence, July 6, 1439, by Eugenius IV., for the union of the Greek and Latin churches. A picture of the Annunciation preserved here is by *Jacopo di Paolo Avvanzi*. The lofty tower, called *Torrazzo dell'aringo*, built upon arcades, is a massive and imposing pile: it was erected in 1264, for the purpose, it is said, of watching Enzius. The statues of the four protectors of the city, on the columns which support its arcades, are in terra cotta, by *Alfonso Lombardo*.

The *Portico de' Banchi*, occupying one side of the Piazza, 300 feet in length, was designed and executed by *Vignola*, who had to adapt it, amidst numerous difficulties, to the irregularities of the old building.

Adjoining S. Petronio, is the building called *Il Registro*, formerly the College of Notaries, presented to that body in 1283 by the learned jurisconsult and chief magistrate Rolandino Passaggeri. The hall, now converted into a chapel, is remarkable for little beyond a Madonna by *Passarotti*; but the Sacristy contains, among other documents, a Diploma of the Emperor Frederick III., dated Jan. 3, 1462, and confirmed by a Bull of Julius II., dated Feb. 15, 1505, granting to the Correttore de' Notari the power of creating apostolical and imperial notaries, and the singular privilege of legitimatising natural children.

Private Palaces.—The Palaces of Bologna are extremely numerous, but they are with few exceptions most unsatisfactory to visit: they are little better than marts for picture-dealers, and the works which formerly gave them celebrity are gradually disappearing; so that it would be difficult to give any description of their *moveable* works of art, which should hold good from one year to another. Their frescoes, however, like their architecture, cannot be exported; and it will be seen that in both these branches of art there is much to engage the attention of the traveller.

The *Palazzo Albergati*, agreeably placed in the Strada Saragozza, is a fine example of the architecture of *Baldassare da Siena* (1540). The ceilings of the rooms on the ground floor are by *Gessi*; and in the upper halls are some wainscots by the scholars of the Caracci. Under this palace several foundations of ancient Roman Baths have been discovered.

The *Palazzo Aldrovandi*, a name in itself full of interesting recollections, was almost entirely rebuilt in 1748, by Card. Pompeo Aldrovandi, on a scale of grandeur worthy the fame of that illustrious scholar. The façade is ornamented with Istrian marble. The noble library, and the gallery of pictures collected by the Cardinal, and

augmented by his successors, have been nearly all dispersed. At the end of the palace there was formerly a manufactory of earthenware, in imitation of English-ware, founded by Count Ulisse Aldrovandi, but long since abandoned.

The *Palazzo Arcivescovile*, the residence of the archbishop, was built in 1577 by Tibaldi, and has been recently restored and decorated with considerable taste at the cost of the amiable Cardinal Archbishop Oppizzoni. The apartments are painted by the most eminent modern artists of Bologna, Professor Frulli, Pedrini, Fancelli, Fantuzzi, Zanotti, &c.

The *Palazzo Baciocchi*, formerly the *Ranuzzi*, is one of the most imposing specimens of domestic architecture in Bologna: its principal façade is by *Palladio*, by whom some of the other details were probably designed. The grand hall is by *Bibiena*; the handsome staircase has been attributed to Giuseppe Antonio Torri, and to Giobattista Piacentini. All these architectural details have been engraved and published.

The fine *Bentivoglio Palace*, by an unknown architect, has been frequently the residence of sovereign princes during their visits to Bologna; it recalls the magnificence of the ancient Bentivoglio palace destroyed by the populace at the instigation of Pope Julius II., who adopted this mode of revenging himself on his great rival Annibale Bentivoglio. In the reprisal which followed, the vengeance of the populace and their chief fell, as we have already stated, on the statue of the Pope, the masterpiece of Michael Angelo, affording another striking but melancholy instance of the fickleness of political mobs.

The *Palazzo Bevilacqua*, whose grand architecture is attributed to *Bramantino da Milano*, yields to few in the magnificence of its courts, staircases, and halls. In one of the chambers is an inscription recording that the Council of Trent assembled there in 1547, having been removed to Bologna by order of their celebrated physician Jerome Fracastorio, under the pretext of contagion.

The *Palazzo Biagi*, formerly the *Odorici*, in the Strada San Stefano, was built by Ambrosini; it is remarkable for two ceilings painted by *Guido* and his school.

The *Palazzo de' Bianchi*, in the same street, has a fine ceiling by *Guido*, representing the Harpies infesting the table of Æneas.

The *Palazzo Fava*, opposite the Church of the Madonna di Galliera, is rich in frescoes by the *Caracci*, who are here seen in all their glory. The great hall contains the first fresco painted by *Agostino* and *Annibale*, under the direction of Lodovico, after their return from Parma and Venice: it represents, in a series of eighteen pictures, the Expedition of Jason, and is one of the most interesting examples of the Eclectic school. The small chamber adjoining is painted by *Lodovico*, who has represented the Voyage of Æneas in twelve pictures: two of them, the Polyphemus and the Harpies, were coloured by Annibale. The next chamber is painted by *Albani*, with the assistance of Lodovico Caracci: it presents sixteen subjects, also taken from the Æneid. The next chamber is painted by *Lucio Massari*, with the assistance of the same great master. The decorations of the other chambers are by his other pupils, the last room being by *Cesi*; the subject of the Æneid prevails throughout the whole. The paintings of a cabinet representing the Rape of Europa are by *Annibale Caracci*, in the style of Titian.

The *Palazzo Grassi* has the magnificent fresco by *Lodovico Caracci*, representing Hercules armed with a flambeau treading on the Hydra; and some extraordinary cameos by *Properzia de' Rossi*, engraved on peach-stones, and illustrating different events of Scripture history. A description of these delicate works, with engravings, was published in 1829, by Canuti.

The *Palazzo Guidotti*, formerly the *Magnani*, is an imposing design of *Domenico Tibaldi*. It is celebrated for the

exquisite frescoes of the *Caracci*, representing the history of Romulus and Remus, and not inferior either in composition or in colour to those in the Farnese palace. They are called by Lanzi "the miracle of Coraccescan art."

The *Palazzo Hercolani*, restored at the close of the last century from the designs of *Venturoli*, was famous throughout Europe for its pictures, sculptures, and superb library, rich in MSS. and printed books; but they have nearly all been sold.

The *Palazzo Malvezzi Bonfioli*, has, in its second court, an interesting series of [illegible] illustrating the Gerusalemme Liberata, by *Lionello Spada*, *Lucio* [illegible] and *Francesco Brizzi*. In the [illegible] a portrait by *Domenichino*, a Sibyl by [illegible] in his early youth, and [illegible] fine works of the Bolog[illegible].

The *Palazzo Malvezzi Campeggi*, de[illegible] Formigini, is remarkable [illegible] from the design of [illegible], presented to Cardi[illegible] by Henry VIII. of [illegible].

The *Palazzo Marescalchi*, formerly [illegible] pictures by Correggio, the St. Peter of Guido, the St. Cecilia of Domenichino, and other masterpieces, has been despoiled of all its principal treasures. The façade is attributed to *Tibaldi*; the vestibule at the top of the stairs is painted in chiaroscuro by *Brizzi*; and so profusely has art lavished her resources at Bologna, that even the chimney-pieces are painted by the *Caracci*, *Guido*, and *Tibaldi*.

The *Palazzo Pallavicini* formerly the *Fibbia*, has a noble hall painted by *Domenico Santi*, and *Canuti*. The interior of the chapel, and the vestibule leading to it, are painted by *Michael Angelo Colonna*. Twelve busts of illustrious ladies of Bologna are mostly the work of *Algardi*; the rest are copied from Alfonso da Ferrara.

The *Palazzo Pepoli*, built from the designs of *Torri*, in the beginning of the last century, occupies the site of the ancient palace of the great captain Taddeo Pepoli, which was sold in 1371 to Gregory XI. to establish there the Gregorian College, then recently founded by Guglielmo da Brescia for poor Bolognese students. On the suppression of the College in 1452, it was granted to the Domenicans, who sold it back to the Pepoli family in 1474. It is a fine building, with frescoes of *Colonna* and *Canuti*, illustrating the history of Taddeo Pepoli: its halls and chambers are also painted in fresco by *Donato Creti*, *Ercole Graziani*, and other artists.

The *Palazzo Piella*, formerly the *Bocchi* Palace, was built by *Vignola* for the learned Achille Bocchi, who is said to have had some share in its design. The hall on the ground floor has a ceiling painted by *Prospero Fontana*; but with this exception, the chief interest of the palace consists in its connection with Bocchi, who while professor of Greek and Latin, rhetoric and poetry in the University, founded in this palace the academy which bore his name, and established a printing-office, from which several elegant editions of valuable works were issued. He was created a chevalier and count palatine, with the peculiar power of conferring knighthood and the diploma of doctor, and of legitimatising natural children. The senate of Bologna appointed him historiographer, and employed him in writing the history of the city. His principal works are the "Apologia in Plautum," "Carmina in laudem Io. Bapt. Pii," and the "Symbolicarum Quæstionum de Universo Genere, quas serio ludebat," &c. The engravings of the second edition of the latter were retouched by Agostino Caracci.

The *Palazzo Ranuzzi*, formerly the *Lambertini*, built from the designs of Bartolommeo Triachini, is interesting for its paintings by Bolognese masters prior to the Caracci. The most remarkable of these works are the ceiling of the upper hall, by *Tommaso Lauretti*, the Virtues by *Lorenzo Sabbatini*, the Fall of Icarus by *Orazio Samacchini*, and the Death of Hercules by *Tibaldi*.

The *Palazzo Sampieri*, once so cele-

brated for the treasures of its gallery, has become a kind of auction mart; its famous pictures have been sold, the greater part have been transferred to the Brera at Milan, and collections from other quarters are now sent to the palace to find a market. But its fine ceilings and chimney-pieces, by the Caracci and Guercino, are well preserved and will amply repay a visit.—I. In the first hall, the ceiling, painted by *Lodovico Caracci*, represents Jupiter with the eagle and Hercules; "in form, dignity of feature, and magnificence of character," says Mr. Bell, "finely suited to harmonize as a group. The muscular figure and gigantic bulk of Hercules is imposing without extravagance; a perfect acquaintance with the human figure is displayed, with admirable foreshortening, and great skill and boldness in composition and execution. The artist's knowledge of anatomy is discoverable from his correct proportions and fine bendings, but is not obtruded on the eye by caricatured or forced lines." The chimney-piece of the same apartment has a painting by *Agostino Caracci*, representing Ceres with her torch in search of Proserpine, and in the background the Rape of the Goddess.—II. The second hall has a ceiling by *Annibale Caracci*, representing the Apotheosis of Hercules, conducted by Virtue.—III. The ceiling of the third hall, by *Agostino Caracci*, represents Hercules and Atlas supporting the globe. The chimney-piece of this hall, by the same master, represents Hercules holding down Cacus, preparing to pierce him with the sharp end of his club.—IV. In the fourth hall, the ceiling, representing Hercules strangling Antæus, is by *Guercino*. "A superb piece, with fine deep-toned colouring, and wonderful power of chiaro-scuro. The figure of Hercules is very grand, but seems to have occupied rather too much of the artist's care. Antæus is wanting in vigour; the resisting arm is not drawn with force or bulk corresponding to the action; neither are the figures sufficiently connected. But the whole piece, although liable to these criticisms, is a work of great vigour, and unquestionable merit. In one of the accompanying ornaments of the ceiling there is a beautiful little painting by *Guercino*, of Love (I think it should have been Ganymede) carrying off the spoils of Hercules, the skin of the Nemean lion, and the club. The motto under it is 'Hæc ad superos gloria pandit.'"—*Bell.*

The *Palazzo Sedazzi*, formerly the *Leoni*, has a façade designed by Girolamo Trevigi. Under this portico is the fine Nativity by *Niccolò dell' Abate*, well known by the engraving of Gaetano Gandolfi; it was damaged, however, by retouching in 1819. In the great hall and the adjoining chamber is a series of very beautiful paintings by the same master, illustrating the history of Æneas, which seems to have been a favourite subject of the Bolognese school.

The *Palazzo Tanara* has several interesting paintings; the Bath of Diana, the Toilette of Venus, St. Paul shaking off the viper, and the Last Supper, are by *Agostino Caracci*; the Kiss of Judas and the Birth of Alexander, are by *Lodovico*; the Assumption of the Virgin, and the Cumæan Sibyl, are by *Guercino*; a Madonna by *Guido*; the portrait of *Albani* is by himself; the portrait of S. Carlo Borromeo, by *Carlo Dolci*; the portrait of a Cardinal by *Tintoretto*; but the gem of the gallery, Guido's Virgin suckling the infant Saviour, is sold.

The *Palazzo Zambeccari da S. Paolo* has a fine gallery, rich in works of the Caracci and other masters of the Eclectic school. Among these may be noticed Jacob's Ladder, and Abraham at table with the Angels, by *Lodovico Caracci*; the Dead Christ, by *Agostino*; the Sibyl, the Elijah, and the Madonna and Child, by *Guercino*; the Marriage of St. Catherine, by *Albani*; portrait of Cardinal de' Medici, by *Domenichino*; his own portrait, by *Baroccio*; St. John, by *Caravaggio*; a St. Sebastian, and the portrait of Charles V., by *Titian*; a fine Landscape by *Salvator Rosa*; and the six mistresses of Charles II., by

Sir Peter Lely." Besides these works, there is a Crucifixion, in silver, a very beautiful work of *Benvenuto Cellini*.

Scarcely, if at all inferior in interest to these palaces, is the *Casa Rossini*, built in 1825 for the great "Maestro di Musica," and covered with Latin inscriptions in large gold letters, taken chiefly from classic writers. These decorations are not in the best taste, and were added it is said by the architect, during the absence and without the knowledge of Rossini, whose fair fame does not require so much ostentatious parade. In the front, is the following from Cicero:—

"Non domo dominus, sed domino domus."

On the side is an inscription from the Æneid:—

"Obliquitur numeris septem discrimina vocum
Inter odoratum lauri nemus."

Another interesting *Casa* is the house of Guercino, in which the great painter lived during his residence at Bologna: it is in the small piazza behind the Church of St. Niccolò degli Albári, No. 1647.

Of the other public buildings and institutions of Bologna, one of the most interesting to the architectural antiquary is the *Foro de' Mercanti*, or Palazzo della Mercanzia, the best preserved example of Italian Gothic in the city. It was built in 1294 of moulded brick work, and restored by the Bentivoglio during their political ascendancy. It is the seat of a Chamber of Commerce; but it has nothing beyond its architectural details to require more particular description.

Near the Foro de' Mercanti, are the two celebrated leaning towers, called the Torre Asinelli and the Torre Garisenda, the most remarkable edifices in Bologna, but so destitute of architectural attractions, that Mr. Matthews likens them to the "chimney of a steam-engine blown a little out of the perpendicular." The *Torre Asinelli*, begun in 1109 by Gerardo Asinelli, was proved by Tadolini, in his investigations of 1779 and 1782, to have been finished at different periods. It is a square and massive brick tower, divided into three portions; the lowest has a projecting battlement, and is occupied by shops; the others contract as they ascend, and the whole is surmounted by a cupola, used occasionally as an observatory. The height from the street to the apex of the cupola, is 256 Bolognese feet 7 inches, according to Bianconi and other local authorities. The statements of travellers, Italian as well as English, on this point, offer an amusing instance of the manner in which errors of this kind are perpetrated. Alidosi estimated the height at 260 feet without the cupola; Taruffi, at 263 feet, but without stating the point from which his measurement began; Fra Leandro Alberti gives it as 316 feet; and Masini as 376; the estimate which was followed by Mitelli in his print of the Seven Towers of Italy, and thus propagated among succeeding writers, who have taken him as their guide. Of English travellers, Mr. Woods, by far the best authority on architectural subjects, gives it as 256 feet; Mrs. Starke 327 Paris feet; Mr. Pennington, 376 feet; and Mr. Williams, 476 feet! The inclination of the tower was ascertained by careful measurements, in 1706, to be 3 feet 2 inches, as is recorded by an inscription under the statue of St. Michael the Archangel, in a niche of the western wall. After the earthquake of 1779, it was again measured, but no alteration was discovered. In 1813, the Abbè Bacelli, professor of physics in the University, assisted by Professor Antolini, again measured the inclination, and found that it had slightly increased. A flight of 447 steps conducts to the summit by a winding staircase, which is one of the rudest and most impracticable in Italy. The view is fine, extending to the hills about Verona, embracing Modena, Ferrara, and Imola; and bounded on the south by the lower slopes of the Apennines, studded with villages and beautifully wooded.

The other tower, the *Torre Garisenda*,

built by the brothers Filippo and Oddo Garisenda, in 1110, is 130 feet high, according to the local authorities. Its inclination, measured from its axis, was, in 1792, 8 feet to the east, and 3 to the south; but the experiments of Professors Bacelli and Antolini, in 1813, showed an increase of an inch and half over the former observations. Alidosi and other writers have endeavoured to maintain that the inclination of the Garisenda is the effect of art; as if Italy did not present an abundance of such examples in situations where the ground is liable to gradual sinking and earthquakes are of common occurrence. The best answer to this absurd idea is the simple fact that the courses of brick and the holes to receive the timbers of the floors are horizontal, which they certainly would not have been if the tower had been built in its present inclined form. The Garisenda, however, has a higher interest than that derived from this question, since it supplied Dante with a noble simile, in which he compares the giant Antæus stooping to seize him and his guide, to this tower, as it is seen from beneath when the clouds are flying over it:—

"Qual pare a riguardar la Carisenda
Sotto il chinato, quando un nuvol vada
Sovra essa sì, ch' ella in contrario penda,
Tal parve Anteo a me, che stava a vada
Di vederlo chinare, e fu tal ora
Che io avrei voluto ir per altra strada."
Inf. xxxi.

The noble building called the *Scuole Pie*, the ancient seat of the university before it was transferred to the Institute, is one of the finest edifices in Bologna. It was designed, in 1562, by *Terribilia*, and has often been erroneously attributed to Vignola. The Scuole Pie were established here in 1808; and as a proof that the great Italian cities are not backward in their education of the poor, they afford gratuitous instruction to the poor children of the town, under the direction of able teachers, partly laymen and partly ecclesiastics. The course of teaching embraces writing, arithmetic, the Latin language, singing, and drawing; and to these the munificent legacy of Professor Aldini has added chemistry and physics, as applicable to the arts. The apartments appropriated to the schools have some good paintings by *Samacchini*, *Sabbatini*, and their scholars. In the loggie above are several interesting memorials of deceased professors: that of the physician Muratori is by his accomplished daughter Teresa, with the assistance of Gio Gioseffo dal Sole; that of the Canonico Pier Francesco Peggi, the philosopher, erected by his pupils, is by Giuseppe Terzi; that of the celebrated anatomist Malpighi is by Franceschini; that of Mariani is by Carlo Cignani; and that of the philosopher Sbaraglia is by Donato Creti. In the adjoining chapel of Sta. Maria de' Bulgari are some paintings which deserve a visit: the Annunciation, at the high altar, is by *Fiammingo* (Calvart); and the tasteful frescoes on the walls, representing the history of the Virgin, sybils, and prophets, are by *Cesi;* they are well preserved, and have been engraved by Canuti, the able artist who has done so much to perpetuate and diffuse the knowledge of the treasures which art has so prodigally scattered over his native city.

The *Collegio Jacobs*, or *de' Fiamminghi*, the Flemish College, was founded in 1650, by Johann Jacobs, a Flemish goldsmith, for the education of young men of Brussels belonging to the parish of Notre Damé de la Chapelle, and elected by the Goldsmiths' Company of that city. The portrait of the founder, preserved here, was painted by his friend *Guido*.

The Spanish College, with the high-sounding title of *Almo Collegio Reale della Illustrissima Nazione Spagnuola*, was founded in 1364, by Cardinal Albornoz. It was formerly remarkable for the frescoes of its portico by *Annibale Caracci*, in his youth, but they have mostly disappeared. In the upper loggia is the fine fresco by *Bagnacavallo*, representing the Virgin and Child in the act of caressing her, St. Elizabeth, St. John, and St. Joseph, with an angel above scattering flowers, and the Cardinal founder kneeling in veneration.

But the great fresco of Bagnacavallo, representing Charles V. crowned in S. Petronio by Clement VII., although much injured, is by far the most interesting work, because it is a contemporary record. From this circumstance we may regard the picture as a series of authentic portraits, in the precise costume of the period; and examined with this view each head becomes a study of individual character.

The *Collegio di S. Luigi*, founded in 1645 by Count Carlo Zani, occupies a palace built by Torreggiani in the beginning of the last century. It has a small theatre, remarkable for its scenes by Bibiena, Scandellari, and Gaetano Alemani.

The *Collegio Venturoli*, so called from the eminent architect of Bologna, who founded it for architectural studies in 1825, occupies the building formerly used as the Hungarian College. The pupils are educated here until their twentieth year. The establishment is well managed, and no doubt tends to keep alive the arts of design among the young students of Bologna, where such an institution is peculiarly appropriate. The marble bust of Venturoli is by Professor *Demaria*. An inscription records the valuable legacy of books bequeathed to the college by the Marchese Luigi Conti Castelli.

The *Dogana*, or Custom-house, occupies the ancient church of S. Francesco, a few years ago no less remarkable for its Gothic architecture than for the riches of its altars and convent: it was appropriated to its present profane uses at the revolution of 1798. It contains some interesting tombs, among which are that of Vianisio Albergati the younger, by *Lazzaro Casario*; and that of the learned doctor Boccaferri, from the design of *Giulio Romano*; with a bust of Girolamo Cortellini. "Assuredly," says Valery, "no other country than Italy can boast the work of a great master in a place generally so devoid of poetry." The adjacent portico presents another remarkable instance of works of art lavished upon street decorations. In its lunettes are painted the miracles of St. Anthony of Padua; the greater part of them are by *Gio Maria Tamburini*, a favourite pupil of Guido; three are by *Gessi*; three by *Tiarini*; two by *Pietro Desani*; and one, representing the saint preaching, by *Michael Angelo Colonna*.

The Mint, *La Zecca*, built, it is said, from the designs of *Terribilia* in 1578, is tolerably well provided with modern machinery, and has been remodelled on the plan of the mint at Paris.

The *Teatro Comunale* was built in 1756, on the site of the ancient palace of Giovanni II. Bentivoglio, which was destroyed by the populace at the instigation of Pope Julius II. The design of the theatre is by *Bibiena*, but it has been frequently altered and adapted to the purposes of the modern opera. The curtain representing the marriage of Alexander and Roxana, is considered the masterpiece of Signor Pietro Fancelli, a living painter of Bologna, and the worthy coadjutor of Signor Ferri in the scenes and other decorations of the stage.

The *Teatro Contavalli* was built in 1814, in a part of the suppressed Carmelite convent of S. Martino Maggiore. The old convent stairs serve for the approach to the modern theatre,—another of those strange contrasts so frequently met with in Italy.

The *Teatro del Corso* was built in 1805, from the designs of Santini, and is one of the most popular places of amusement in the city.

In the Palazzo Bolognini, near the Strada S. Stefano, a *Casino*, supplied with literary and political journals, was formed a few years ago for the convenience of the upper classes, with the addition of musical parties, conversazioni, and balls.

The *Accademia de' Filarmonici*, and the *Liceo Filarmonico*, institutions peculiarly appropriate to a city which boasts of being the most musical in Italy, have acquired a European reputation. The academy was founded by Vincenzo Carrati, in 1666, and has numbered among its members the most eminent professors of the two last centuries

The Lyceum, founded in 1805, by the common council of the city as a school of music, is enriched with the unrivalled musical library and collections of the celebrated Padre Martini. The library contains no less than 17,000 volumes of printed music, and the finest collection of ancient manuscript music in existence. There is an interesting collection of portraits of professors and dilettanti, another of antique instruments, and a fine series of choir-books with miniatures. An institution like this, founded by the municipal authorities, would do honour to corporations nearer home than Bologna; and yet we are told that travellers in Italy have nothing to see and nothing to learn until they arrive at its three great capitals, Florence, Rome, and Naples.

Environs of Bologna.

A short distance beyond the Porta Castiglione is the church of the *Misericordia*, ruined in the wars of the fifteenth century, and partly rebuilt with little regard to the uniformity of the original plan. It contains some pictures of interest. The Annunciation, on the wall of the small nave, is by *Passarotti;* the Virgin, at the 2nd altar, is by *Lippo Dalmasio;* at the 5th, is the Descent of the Holy Spirit, by *Cesi;* at the 6th, the Virgin, Child, and St. John, attributed to *Innocenzio da Imola;* at the high altar, the Annunciation and the Resurrection are by *Francia;* 8th, the Tabernacle supported by four Doctors of the Church, is carved in cypress wood by *Marco Tedesco* of Cremona, an able sculptor in wood, who also carved the ornaments of the organ and singing gallery.

Outside the Porta di S. Mamolo is the fine church of the *Annunziata*, belonging to the Francescan convent. It has some interesting paintings, particularly some remarkable examples of *Francia*, which the traveller should lose no opportunity of studying. In the 2nd chapel is the Madonna and Child, with St. John, St. Paul, and St. Francis, by this glorious old master. In the 3rd is the Crucifixion, with the Magdalen, the Virgin, St. Jerome, and St. Francis, by the same, with the inscription "Francia Aurifex." 4th, The Sposalizio, by *Costa*. 5th, St. Francis in ecstacy, by *Gessi*, a superb painting worthy of Guido. 8th, The Madonna del Monte, supposed by Masini to be a Greek painting, had the inscription on the back "*Opus Lippi Dalmasii;*" but it was unfortunately cut away a few years back. 10th, The Annunciation, with St. Francis and St. George, another beautiful work of *Francia*. 12th, The Adoration of the Magi, by *Massari*. 17th, The St. John the Evangelist is from the design of Lodovico Caracci by *Antonia Pinelli*, who has added her name and the date, 1614. Outside the church is a long and beautiful portico, painted in fresco by *Giacomo Lippo da Budrio* and other pupils of the Caracci. The Shepherds worshipping the newly-born Saviour is by *Paolo Caracci*, from a design by his brother Lodovico.

The ancient little church of the *Madonna di Mezzaratta*, built in 1106, was formerly one of the chief museums of sacred Italian art. Malvasia and Lanzi both regarded its frescoes as invaluable illustrations of the first epoch of the Bolognese school. Lanzi indeed says, "This church is, with respect to the Bolognese school, what the Campo Santo of Pisa is with regard to the Florentine,—an arena where the best artists of the 14th century, who flourished in those parts, wrought in competition with each other. They have not the simplicity, the elegance, the grouping, which constitute the merit of the *Giotteschi;* but they evince a degree of fancy, a fire, a method of colouring, which Michael Angelo and the Caracci, considering the time in which they lived, thought by no means contemptible. On the contrary, when these pictures began to exhibit symptoms of decay, they advised and promoted their restoration. Hence in this church there were painted at various times historical pieces from the Old and New Testament, not only by the scholars of Franco Bolognese, but by

Galasso of Ferrara, and an unknown imitator of Giotto's style, whom Lamo in his MS. maintains to be Giotto himself." The names of these early fresco painters, given by Lanzi as the scholars of Franco Bolognese, and by whom this church was painted, are *Vitale da Bologna*, *Lorenzo*, *Simone dai Crocifissi*, *Jacopo Avanzi*, and *Cristoforo*, recorded only as "Cristoforo pittore." But their frescoes have suffered severely from the effects of time, and more particularly from repairs and alterations for the convenience of the adjoining building. Of those which remain, the following may be enumerated. A Nativity, with a multitude of angels, over the great door, attributed by Malvasia to *Vitale*. On the right wall are two series of subjects from the Old Testament: one illustrating the Creation; Adam and Eve, with Cain and Abel, Eve represented as spinning, Adam at work, and the two children gracefully at play; Noah building the ark. In six other compartments is given the history of Moses: four of these are fortunately well preserved: the first represents Moses exhibiting the tables of the Law; the second, the punishment of the rebels, believed to be by *Giotto*; the third, the slaughter of the idolaters; and the fourth, the worship of the golden calf. On the left wall are two series of subjects from the New Testament: the upper begins with the Circumcision, but they have been spoiled by retouching. Of the other series only two remain, the first of which represents Christ healing the sick; and the second, the Probatica Piscina, with the inscription *Simon fecit*.

On the summit of the Strada del Monte are the church and convent of *S. Paolo in Monte*, recently constructed from the designs of Dr. Vannini. The church has some paintings by Passarotti, Cavedone, Elisabetta Sirani, Carlo Cignani, &c.

Not far from this are the *Bagni di Mario*, an octagonal building, constructed in 1564, by Tommaso Lauretti, for the purpose of collecting and purifying the water for the fountain of Neptune. It derives its name from the ruins of the ancient aqueduct, built, it is said, by Marius, and restored by Adrian and Antoninus Pius, as inscriptions in the Museum prove.

On the hill above Bologna, beautifully situated, stands the church of *San Michele in Bosco*, attached to the suppressed monastery of the Olivetans. This great establishment, in the time of Bishop Burnet one of the finest examples of monastic splendour in Italy, was suppressed at the French invasion; its magnificent halls were converted into barracks and prisons for condemned criminals, and its best pictures were carried to Paris. The walls and ceilings painted by the Caracci and their school are gradually falling into ruin, and the famous court, which was entirely decorated by these great artists, is now a melancholy wreck. Many of the paintings have entirely disappeared, and of those which remain the subjects are hardly to be distinguished. They represented the history of St. Benedict and St. Cecilia; those by Guido were retouched only a few years before his death.

The library of the convent, built from the designs of Giovanni Giacomo Monti, had in its several compartments paintings illustrating the subjects of the works contained in them; they were executed by *Canuti*, a pupil of Guido, at the suggestion of the Abbè Pepoli, but they have shared in the general ruin. In the splendid dormitory, 427 feet in length, is preserved the dial of the clock painted by *Innocenzio da Imola* with figures and festoons of fruit.

At the gate called La Porta di Saragozza, is the magnificent arch designed by Monti in 1675, as a propylæum or entrance to the celebrated *Portico* leading to the *Madonna di S. Luca*. This extraordinary example of public spirit and devotion was projected by the Canonico Zeneroli of Pieve di Cento, who presented to the senate his memorial on the subject in 1672. On the 28th June, 1674, the

first stone was laid between what are now the 130th and 131st arches. The portico is twelve feet broad, and fifteen feet high, and consists of two portions, one called the Portico di Pianura, the other the P. della Salita; it is not in one continued line, but makes several angles in consequence of the irregularity of the ground. In 1676, the whole portico of the plain, consisting of 306 arches, was completed at the cost of 90,900 scudi. Here the Portico della Salita begins, and is united to the first portico by the grand arch, called, from the neighbouring torrent, the "Arco di Meloncello," built at the cost of the Monti family by Carlo Francesco Dotti, from the designs of Bibiena. The difficulties of the ascent were skilfully overcome by the architects, Gio. Antonio Conti, Torri, Albertoni, and Laghi; and the money was raised by the voluntary contributions of the inhabitants, aided by the donations of the corporation and religious communities, as is shown by the inscriptions recording their benefactions. The theatres even promoted the work by presenting the proceeds of different performances given for the purpose. From 1676 to 1730, 329 arches of the ascent were finished, with the fifteen chapels of the Rosary, at the cost of 170,300 scudi; and in 1739 the entire portico was completed, including, from the Porta di Saragozza to the church, no less than 635 arches, covering a line little short of three miles in length.

The magnificent church, occupying the summit of the Monte della Guardia, derives its name of the *Madonna di S. Luca*, from one of those numerous black images of the Virgin, traditionally attributed to St. Luke. It is said to have been brought to this spot in 1160, by a hermit from Constantinople; and is still regarded with so much veneration, that its annual visit to the city is the scene of one of the greatest public festivals of the Bolognese. The church was built in the last century from the designs of Dotti, but not in the purest taste. It contains numerous paintings by modern artists, but none of the great Bolognese masters, excepting a Madonna with S. Domenico, and the fifteen Mysteries of the Rosary, in the 3rd chapel, by *Guido*, remarkable chiefly as one of his earliest productions. The miraculous image of the Virgin is preserved in a recess above the high altar, in a case of marble and bronze gilt, the donation of Cardinal Pallavicini, and is still the object of many pilgrimages. The view from Monte della Guardia is alone sufficient to repay a visit to the church. The rich and glowing plains, from the Adriatic to the Apennines, are seen spread out like a map in the foreground, studded with villages, churches, convents, and cities, among which Ferrara, Mantua, Modena, and Imola may be distinctly recognised. Towards the east the prospect is bounded by the Gulf of Venice, and on the west and south the eye ranges along the picturesque and broken line of Apennines. It is impossible to imagine a scene more charming or more beautiful.

In returning to the city, the ancient *Certosa*, built in 1335 by the Carthusian monks, and suppressed in 1797, deserves a visit. It was consecrated in 1802 as the public cemetery, and has been much praised as a fine model for an extensive Campo Santo. It was the first result of the government of Napoleon, who forbad the burial of the dead within the city; and its regulations are remarkable as establishing no exclusion of sect, although a separate inclosure is set apart for Protestants and Jews. The church still retains many remarkable paintings: in the 1st chapel on the right hand, the Last Judgment, and the two saints by the side, are by *Canuti;* the S. Bruno, at the altar, is by *Cesi*. The other large picture, representing the Ascension, is by *Bibiena*, the founder of the eminent Bolognese family of that name, and the pupil of *Albani*, whose style is evident in this work. In another chapel is the Supper in the House of the Pharisee, and the Magdalen at the

feet of Christ, by *Andrea Sirani.* The Baptism of Christ is a large and powerful composition, by his celebrated daughter *Elisabetta Sirani*, the favourite pupil of Guido, painted in her twentieth year, and inscribed with her name. The miraculous draught of fishes, Christ driving the money-changers from the Temple, and the four Carthusian Saints, were the last works of *Gessi.* The two pictures representing Christ entering Jerusalem, and Christ appearing to the Virgin with the host of patriarchs after the resurrection, are by *Lorenzo Pasinelli.* At the high altar, the Crucifixion, the Christ praying in the garden, and the Deposition, are by *Cesi.* In the inner chapel, are the Annunciation, by *Cesi;* Christ bearing the cross, a half-length in fresco, by *Lodovico Caracci;* S. Bernardino in fresco, by *Amico Aspertini;* and Christ bearing the cross, by *Massari.*

The *Cemetery* occupies the spacious corridors and cloisters of the convent, which have been prepared with niches in the walls to receive the dead, on the plan of the ancient catacombs. The general effect is very fine, and some of the tombs and monuments are remarkable not only for the names they record, but for the character of their design. Three collections of engravings from these monuments have been published, as well as two volumes of inscriptions, composed by Professor Schiassi, and much admired for their pure Latinity.

The ancient church of the *Capuccini* contains a fresco of the Virgin and Child, said to be one of the earliest productions of *Annibale Caracci.* At the 1st altar, the S. Giuseppe da Leonessa is by *Ercole Graziani;* the portrait of the Blessed Imelda Lambertini in fresco, is a contemporaneous work (1333), and is therefore regarded as authentic. In the 3rd chapel, the Virgin and Child, with St. Francis and St. Jerome, half figures, are by *Innocenzio da Imola;* the Sposalizio, at the high altar, is by *Orazio Samacchini;* in the 8th chapel, the Crucifixion is by *Passarotti;* and in the 9th, the Blessed Lorenzo da Brindisi, is by *Ercole Graziani.* The Madonna and Child, in fresco, on the side wall, is by *Lippo Dalmasio*, and was brought here from the ruins of some other church. The singular series of heads of saints is regarded as the work of the thirteenth or fourteenth century, as are also the symbolical paintings of the roof, but they are very probably of earlier origin.

Leaving the city in the opposite direction, at the Porta Maggiore, is the *Portico degli Scalzi*, consisting of 167 arches, and 1700 feet in length, leading to the church called *Gli Scalzi*, or the Madonna di Strada Maggiore. The church has some good paintings, among which may be remarked a very beautiful Holy Family by *Pasinelli;* the Sta. Teresa praying, by *Canuti;* the Assumption of the Virgin, by *Sabbatini*, and other works of the Bolognese school.

The sulphureous *Baths of Porretta*, discovered early in the thirteenth century, and celebrated by numerous medical writers of the succeeding age, still maintain an undiminished popularity in cutaneous and glandular affections. They are situated in an elevated but sheltered nook of the Apennines, close to the frontier of Tuscany, and upon the Reno, which rises in the rocky recesses beyond them. A good road from Bologna, along the bank of the river, leads to the baths, where good accommodation is provided for visitors and invalids. To those who are disposed to devote a few days to excursions among the mountains, a more convenient spot for the purpose could hardly be discovered.

In concluding this notice of the environs of Bologna, *Casalecchio*, the scene of the great battle in which Giovanni Bentivoglio was overthrown by the army of Gian Galeazzo, must not be forgotten. The allied army of Florence and Bologna, under Bentivoglio and Bernardo de Serres, had encamped at Casalecchio, contrary to the judgment of the latter general, who was anxious to have retired within the

walls of the city. While they were awaiting reinforcements from Florence, the Milanese, under Alberigo da Barbiano, gave them battle, June 26, 1402. The Bolognese troops, weary of the tyranny of Bentivoglio, refused to fight; Bernardo de Serres was taken prisoner; the inhabitants, encouraged by the faithless promises made to the Gozzadini and the other emigrants by Gian Galeazzo, that he would restore their republic, opened the gates to the Milanese, and two days afterwards Bentivoglio was massacred at the order of Barbiano. In 1511, Casalecchio was the scene of the victory gained by the Sieur de Chaumont, general of Louis XII., over the troops of Julius II., commanded by the Duke of Urbino. It was fought on the 21st of May, and was called the "day of the ass-drivers," because the French knights returned driving asses loaded with their booty.

The epithet of *Grassa*, given to Bologna by the historian Paul Van Merle, of Leyden, in the sixteenth century, applies as much to the *living* and culinary delicacies of the inhabitants as to the productions of its fertile territory. The wines of its neighbourhood are very tolerable, and the fruits, particularly the grapes, are much esteemed. The *mortadella*, everywhere known as the Bologna sausage, still keeps up its reputation; and the *cervellato*, or pudding of raisins and fine kernels, a favourite dish at the table-d'hôtes, is claimed as peculiar to the city.

Mr. Beckford has designated Bologna as "a city of puppy dogs and sausages." The dogs of Bologna, so celebrated in the middle ages, which still figure in the city arms, and are alluded to in the epitaph on King Enzius in the church of S. Domenico, were worthy of more respect than is implied in this flippant remark: they have unfortunately disappeared, and no trace of their ancient breed can now be discovered.

In a University town, so celebrated for its medical professors, the invalid can never be at a loss for good advice: the ordinary fee, either for physicians or surgeons is five pauls, and for simple consultation two scudi.

The climate is considered healthy, but in winter Bologna is reputed to be the coldest, and in summer the hottest city in Italy; it is fair, however, to say that no proof of these statements, founded upon actual observation, has yet been adduced. In other respects Bologna, from its beautiful situation, amply provided with the necessaries and luxuries of life, with a learned and intellectual society, to say nothing of its works of art, is peculiarly calculated to be an agreeable residence.

The Bolognese dialect, of all the forms of unwritten speech which the traveller will meet with in the provinces of Italy, is the most puzzling and corrupt. It was aptly described by the learned grammarian of the sixteenth century, Aulus Gellius Parrhasius, as the *raucida Bononensium loquacitas*. Forsyth says, "with all the learning in its bosom, Bologna has suffered its dialect, that dialect which Dante admired as the purest of Italy, to degenerate into a coarse, thick, truncated jargon, full of apocope, and unintelligible to strangers;" and it would be difficult, we believe, to find one who has ever mastered it.

In regard to the character of the Bolognese, we may refer to the well-known description by Tassoni:

"Il Bolognese è un popol del demonio
Che non si può frenar con alcun freno."

This character, at first sight so formidable, would seem to refer to the independent spirit, and to the love of political freedom imbibed from their ancient republican institutions. It has been a fashion with many passing tourists of our own time to depreciate the Bolognese; but the calumny, if there ever were any foundation for it, applies no longer; and in education, in character, and in the arts and civilization of life, Bologna stands prominently forward in the first ranks of European cities.

Travellers who may have occasion

to send works of art, &c. to England, will be glad to know that the Messrs. M'Cracken have two agents in Bologna, Signor Flavio Perotti, the British vice-consul, and the firm of Messrs. Landi and Roncadelli.

A diligence which runs twice a week between Rome and Milan keeps up a constant communication with those two capitals, but it is a slow and tiresome conveyance. The time it requires for the journey between Bologna and Rome, without stopping to sleep on the road, is not less than ninety hours! The courier is more certain, but the traveller cannot secure a seat until he arrives, and must then take his chance of finding one vacant. A procaccio passes twice a week by the Canale Naviglio, between Bologna and Ferrara.

Travellers who are desirous of proceeding from Bologna to Rome, without passing through Florence (Route 7), may follow the interesting road through Forlì, and along the Adriatic to Ancona (Route 14), from whence, or indeed from Fano, higher up (Route 16), a post-road falls into the high Roman road at Foligno. This would also enable them to visit Ravenna (Route 12).

ROUTE 7.

BOLOGNA TO FLORENCE.

Bologna to Filigare, the Tuscan Frontier .	4
Filigare to Florence .	5
	9 Posts.

The road from Bologna to Florence crosses the Apennines, which separate the plains of Lombardy from Tuscany. It is an excellent road, well constructed, and well kept. Its slope is as gradual as that of the Simplon; but oxen are considered necessary. The time occupied by a *vetturino* in performing the journey is from twelve to fifteen hours. The scenery of these Apennines is often picturesque and pleasing, but it wants the grandeur and boldness of the Alps. The vegetation appears stunted and colourless, and the outline of the mountains presents a series of gentle undulations without any precipitous or defined peaks; but the aspect of the deep and well-wooded valleys by which they are intersected, and the occasional bursts of romantic scenery which the windings of the road disclose, are sufficient to make amends for these deficiencies.

From Bologna to Pianoro the road proceeds along the rich plains which extend to the very base of the mountains; soon after leaving the city it crosses the Savena.

1½ Pianoro. From hence to Lojano an additional horse is required for every pair, with oxen for the steep ascents. This regulation of course does not apply to carriages descending from Lojano to Pianoro. The price of the extra horse is fixed at five pauls. The road begins gradually to ascend at this point, presenting some fine views over the rich plains of Bologna.

1½ Lojano. A post station with a good inn. From this elevated spot the view is very striking and extensive; the eye ranges along the chain of distant Alps, embracing the vast basin of the Po from Turin to the Adriatic, Milan, Verona, Padua, Bologna, with occasional glimpses of the majestic river winding through these rich and fertile plains. The papal frontier is at *La Cà*, where the inn is so bad and overrun with vermin that travellers will do well to avoid it.

1 Filigare, the first station of the Tuscan frontier. At *Pietramala*, beyond it, is the custom-house, where passports are examined and viséed, and the trunks generally plumbed. There is a very tolerable inn here. This upper portion of the Pass being about midway between the two seas, is much exposed to storms, and is bitterly cold in winter. About a mile and a half from Pietramala is a singular phenomenon, called the "Fuoco di legno," which deserves a visit, as it is very often the first appearance of the kind which the traveller has an opportunity of examining. It occurs in a hill of clay slate resting upon limestone at

the foot of the Monte di Fo, in a space of not more than a dozen yards in circumference; this spot is covered with loose stones, from among which flames about a foot high constantly issue, presenting an appearance like the fire of a coal-mine. The flames always burn brightest in stormy weather, when they crackle and rise to a height of three feet or more. They deposit a carbonaceous matter like soot, and give out considerable heat. The colour somewhat resembles the flame of spirits of wine, and is described by the country people as blue by day and yellow by night! Volta investigated these phenomena, and attributed them to the disengagement of oxygen gas, having no connexion with the surface. Another phenomenon near Pietramala is the spring called the *Acqua Buja*, which bubbles up like boiling water; it is, however, quite cold, and takes fire on applying a light, burning with a blue flame passing into yellow.

From Pietramala a very steep ascent of about two hours brings us to—

1 Covigliajo, a solitary post-house, which had in former days a bad reputation. Monte Radicoso, near it, the highest summit of this part of the Apennines, was ascertained by the barometrical measurements of Sir George Shuckburgh, in 1775, to be 1,901 feet above the level of the sea; by the Italian authorities it is given as 2,718 Paris feet. Near the custom-house station of *Futa*, between Covigliajo and Monte Carelli, the river Santerno has its origin.

1 Monte Carelli. From this post-station to Covigliajo, a third horse, or oxen, are required by the tariff. The road descends rapidly from this place into those beautiful valleys which are so famous in the history of the middle ages, and in Italian poetry, under the general name of Val di Mugello. On approaching the valley of the Sieve, about midway between Monte Carelli and Cafaggiolo, is *Le Maschere*, formerly a nobleman's country-seat, now converted into a good inn, and so picturesquely placed, that many travellers desirous of seeing more of the beauties of these Apennines make it their halting place for days, and even weeks. "Seated on the highest summit of the Apennines, it overlooks the brow of a mountain which, although covered with trees, is almost perpendicular; while on the plain far below lies the beautiful vale of Arno, bound by a circle of magnificent hills, sometimes rising in acclivities, sometimes in polished knolls or bold promontories, cultivated to the very summit with the vine and olive, interspersed with fruit and forest trees, and thickly studded with villas, convents, and churches, presenting an aspect of extraordinary animation and beauty. Turning from the contemplation of this rich, lively, and cultivated landscape, to the bold country spread abroad among the Apennines behind the Maschere, you behold a prospect finely contrasting nature in all its most polished splendour with the wild and majestic grandeur of mountain scenery."—*John Bell.*

1 Cafaggiolo, a small post-station on the right bank of the Sieve. A short distance beyond it the old road from Bologna to Florence through Firenzuola and Scarperia falls into this route. About midway between this and the next station we pass the villages of Tagliaferro and Vaglia, both on the torrent Carza, whose left bank the road follows to Fontebuona. On an eminence on the left, surrounded by cypress plantations, is seen the picturesque convent of Monte Senario, belonging to the Servites.

1 Fontebuona. A third horse is necessary from Florence to this station. A short distance beyond Fontebuona on the left is *Pratolino*, once the favourite seat of the Grand Dukes of Tuscany, situated on the southern slopes of a hill embosomed in fine trees. The beautiful villa, designed by the great Florentine architect Bernardo Buontalenti, for Francesco de' Medici, son of Cosmo I., to receive his celebrated mistress Bianca Capello, has long been demolished. The money lavished upon its decorations, its *giuochi*

d'acqua, &c., most of which are in the worst taste, amounted to no less a sum than 782,000 crowns, an expenditure upon which the Grand Duke Ferdinand II. gave an expressive commentary when he said that the money there wasted would have built a hundred hospitals. Besides the grottoes, fountains, and labyrinths of Pratolino, there is a colossal monster, called the statue of the Apennines, sixty feet in height, conceived in the worst possible taste, and little fitted for the neighbourhood of such a city as Florence. The artist's name is happily unknown; for although some recent travellers have hinted at John of Bologna and Benvenuto Cellini, no one who has studied their works can imagine for a moment that either of these great men is answerable for such a deformity. The beauties of Pratolino and of Bianca are frequently celebrated by Tasso;

"Dianzi all' ombra di fama occulta e bruna,
Quasi giacesti, Pratolino, ascoso;
Or la tua donna tanto onor t' aggiunge,
Che piega alla seconda alta fortuna
Gli antichi gioghi l' Apennin nevoso;
Ed Atlante, ed Olimpo, ancor sì lungo,
Nè confin la tua gloria asconde e serra;
Ma del tuo picciol nome empi la terra."
Rime, 360.

The descent hence to Florence, along an excellent road, is one of the finest drives of the kind in Europe. Every eminence is studded with villas; the country rich in vineyards and olive-groves, seems literally "a land of oil and wine"; cultivation appears in its highest perfection; the Etruscan fortress of Fiesole, consecrated by the genius of Milton, rises magnificently from the opposite bank of the Mugnone; and Florence, with its domes, and campaniles, and battlemented towers, bursts upon the view. This approach recalls the remark of Ariosto, that if all the villas which are scattered as if the soil produced them over the hills of the Val d'Arno, were collected within one wall, two Romes could not vie with Florence.

"A veder pien di tante ville i colli,
Per che 'l terren vele germogli, come
Verme [illegible] germogliar suole, e rampolli.
Se dentro un mur, sotto un medesmo nome,
Fosser raccolti i tuoi palazzi sparsi,
Non ti sarian da pareggiar due Rome."
Rime, cap. xvi.

Florence is entered by the Porta San Gallo, the only one which is kept open at night.

1 FLORENCE; described in "Northern Handbook."

ROUTE 8.

FLORENCE TO FORLÌ.

70 Miles.

This is a very excellent mountain road, recently opened by the Tuscan government, for the purpose of establishing a direct communication across the Apennines between Florence, Rimini, Ravenna, and the other towns on the north-western shore of the Adriatic. It is in admirable order, and is constructed on the best principles of modern engineering.

A diligence, or rather a large vetturino carriage with the mail, leaves Florence three times a week for Forlì, changing horses at Dicomano and Rocca. It leaves Florence at midnight, arrives at Dicomano about 6 A.M., reaches the summit of the pass about 11, arrives at Rocca about 2, and at Forlì about 7 P.M. The fare is 25 pauls. The time occupied in the journey would be less in a private carriage or a hired vetturin, and different resting-places would probably be chosen according to the convenience of the parties. The journey, however, would be too long and too fatiguing for many travellers if performed in a single day, and in that case San Benedetto would be the best halting-place for the first night. These matters should be arranged with the vetturino before departure from Florence. A party of two or three would find it much more agreeable to hire a carriage for the journey than to travel by the diligence; and it ought not to be much more expensive.

Leaving Florence by the Roman road through Arezzo, we proceed along the banks of the Arno as far as the first post on that Route, Pontassieve, where

the Forlì road strikes off to the north-east, and ascends the valley of the Sieve as far as Dicomano. The scenery is very fine in many parts, but it becomes wild and rugged as we approach the lofty chain of Apennines over which the road is carried.

20 m. *Dicomano*, the first stage. It is prettily situated at the foot of the Apennines, and has two inns, the Passerini and the Leone d'oro. It is an old town, but has little beyond its position to attract the attention of a passing traveller. On leaving the town, the road proceeds up the valley of the San Godenzo. At Carbonile extra horses are put on, in order to master the ascent, which is extremely steep. The village of *San Godenzo*, through which the road passes, is situated among richly wooded and agreeable scenery. Beyond it the steepness of the ascent increases, but the road is admirably constructed, although it appears dangerous in parts from being insufficiently protected above the deep ravines. The summit is usually reached by the diligence about 11 A.M. The descent is gradual and well managed; the Osteria Nuova is soon passed, and the road shortly reaches the banks of the Montone, along which it is carried to Forlì.

18 m. *San Benedetto.* This place is about half-way between Florence and Forlì; it has an excellent inn, the Leone d'oro, the best on the road, and although the diligence does not stop there, it would be the most eligible resting-place for travellers in a private carriage. If the journey be divided into two days, San Benedetto would be the proper sleeping place. Between this village and Rocca, the road passes through Portico, an old fortified town.

12 m. *Rocca San Casciano*, the second stage of the diligence. (*Inn*, Locanda del Giglio, very tolerable.) A town situated on the junction of two small streams (the Fiume di S. Antonio and the Ridazzo) with the Montone: it contains nothing of interest. Leaving Monte Grosso and Monte Colombo on the right, the road proceeds hence to Dovadola, and soon arrives at the frontier town of *Terra del Sole*. We here leave Tuscany, and enter the Papal States at *Rovere*, where luggage and passports are examined. A fee will save much trouble at the dogana, but it does not ensure civility from an insolent inspector of police, who has too long been permitted to harass travellers by his vexatious interference. A short but pleasant drive through the village of Varano brings us to

20 m. FORLÌ (described in Route 14).

ROUTE 9.

FORLÌ TO RAVENNA.

A good country road of about 20 miles, lying along the left bank of the Ronco, which is confined in its narrow channel by high banks throughout its course to the sea. Like the following Route, this road presents a succession of farm-houses thickly scattered over a country which is surpassed by no district of Italy in fertility or cultivation.

20 m. RAVENNA (Route 12).

ROUTE 10.

FAENZA TO RAVENNA.

A cross-road of 2½ Posts.

An agreeable drive of about three hours through a country of extraordinary fertility, having more the character of a succession of highly cultivated farms than a public road. To the English traveller, the neat appearance of the farm-houses with their gardens and poultry-yards will recall many recollections of home. Soon after leaving Faenza, the road crosses the Lamone. Between Russi and Godo, which lie on the right of the road, the present route falls into the high road from Bologna to Ravenna through Lugo.

2½ RAVENNA (Route 12).

ROUTE 11.

VENICE TO RAVENNA, BY THE CANALS AND THE COMACCHIO.

About 90 Miles.

The traveller who is desirous of proceeding from Venice to Ravenna by

the shortest route, may either do so by sea in one of the large grain-boats to be found in all the northern ports of the Adriatic; or by means of the canals with which the vast lagunes between the two cities are abundantly intersected. In the latter case, he will find that although only a short portion of the route can be performed in a carriage, there is a series of post stations from Chioggia to Ravenna, the route being estimated at 11 posts. The distance from Venice to Chioggia is 20 miles; the posts from thence are as follows:—Cavanella 2, Mesola 2, Pomposa 2, Magnavacca 2, Primaro 1, Ravenna 2=11 posts.

A person having his own carriage must be prepared to run all risks of trans-shipment from the ferry-boats he will meet with; but a traveller not so encumbered will do well to rely on the canal boats and on the carriages of the country, which he will find at Mesola to convey him to Ravenna.

It may be useful to premise, that persons proceeding by this route will have the best possible opportunity of visiting the famous *Murazze*, or great wall of Venice, during their progress; as the boat must pass along it, whether it follows the canal inside the island of Malamocco, or sails round it.

The ordinary course is to proceed down the Malamocco canal, and from thence, inside the long narrow island which lies beyond it, to

Chioggia or *Chioza*. This would be the best resting-place for the first night. The time occupied in rowing the distance in a six-oared boat is about six hours: it would, of course, be much shorter in a sailing-boat, with a fair wind. *Chioggia* is a fine, well-built town, with a convenient port, much frequented by the coasting traders of the Adriatic. Its history and association with the naval achievements of Venice, recalling "the Doria's menace," so beautifully sung in "Childe Harold," belong to the description of that city, and need not be particularised here. Leaving the town, we proceed along the Canal di Valle, crossing the Bacchiglione (often called here the Brenta), and the Adige, to Cavanella; ascend the Adige for a short distance, and then follow the Canal di Loreo to *Cavanella di Pò*, on the left bank of that branch of the Po called the Pò della Maestra. The other branch farther south is the Pò di Goro, and between the point of separation at Sta. Maria and the sea, these two arms of the river inclose an island, called *Isola d'Ariano*, frequently subject to the destructive inundations of both branches of the Po. On the northern shore of this island, nearly opposite *Cavanella di Pò*, is *Taglio*, to which, if the island be passable, the traveller should cross, and there leave his boat; otherwise he must ascend the northern branch of the Po, and make a tedious *détour* round the western angle of the island at Sta. Maria, near the town of Ariano: in either case he will land at *Mesola*, the frontier town of the Papal States. The difference of time occupied by these two modes is considerable: from Chioggia to Taglio the voyage by canal, *direct*, occupies about 8 hours; from Taglio to Mesola, across the island, it is little more than 1 hour; whereas the route from Chioggia to Mesola, going round by the Po, requires at least 14 hours.

Mesola. This should be made the sleeping-place on the second day; there is a tolerable inn here; and a country carriage, quite good enough for the roads, may be hired for the next day's journey. Mesola has a population of 4,000 souls: it appears to have been considered important as a frontier town, since it is recorded that it has been twice purchased of the House of Austria by the Church; by Pius VI., for a million of scudi; and by Leo XII., in 1822, for 467,000 scudi. The difficulty and expenses of keeping up the embankments of the canals and rivers in this part of Italy, which are admirably constructed and managed, as the traveller will not fail to observe during his journey, are said by the inhabitants to have made the acquisition a dear one to the Papal government.

Leaving Mesola, the road proceeds along the flat sandy tract to *Pomposa*, and after crossing the Volano by a ferry, traverses the eastern line of the *Valle di Comacchio*, to *Magnavacca*. West of Magnavacca is the town of *Comacchio*, a fortified place of 5,500 souls, situated in the midst of the unhealthy salt marshes. The traveller appears to be constantly approaching the town without getting near it. These marshes, called the "Valleys of Comacchio," although unhealthy and desolate from humidity and fever, are still as celebrated for their fisheries as in the time of Ariosto and Tasso, who describe the contrivances for securing the fish which have come up from the sea, in order to prevent their return.

"Come il pesce colà, dove impaluda
Ne' seni di Comacchio il nostro mare,
Fugge dall' onde impetuosa e cruda,
Cercando in placide acque, ove ripare,
E vien, che da sè stesso ei si rinchiuda
In palustre prigion, nè può tornare;
Chè quel serraglio è con mirabil uso
Sempre all' entrar aperto, all' uscir chiuso."
Gerus. Lib. vii. 46.

Ariosto calls *Comacchio*

"La città, che in mezzo alle piscose
Paludi del Pò teme ambe le foci."
Orl. Fur. iii. 41, 3.

From *Magnavacca* the road crosses he southern branch of the Po, called he Pò di Primaro, the *Spineticum Os-ium* of the ancients, passing between ie town of Primaro on the right, and s small port on the left, defended by ie Torre Gregoriana.

The ancient name of the Pò di Pri-iaro recalls the celebrated Greek city f *Spina*, situated on the left bank of ie river, a few miles from the Adriatic. he high antiquity of Spina has been ie subject of much controversy; some riters, on the authority of Dionysius f Halicarnassus, referring it to the elasgi, who arrived on this coast om Epirus, long before the Trojan ar; while others, who dispute its undation by the Pelasgi, admit that was of Greek origin, and that it had squired much celebrity in the age of rœsus. There are no remains by hich its ancient site may be identified; but it is generally supposed that it stood near the village of Argenta, on the left bank of the Pò di Primaro.

Beyond Primaro the Lamone is crossed, and we soon enter the northern extremity of the *Pineta*, described in the account of Ravenna, in the succeeding Route. After a drive of a few miles along the turf through this venerable forest, we fall into the road near the tomb of Theodoric, and enter Ravenna by the Porta Serrata. The journey from Mesola to Ravenna occupies about 10 hours, and is a fair day's work.

RAVENNA, described in the next Route.

[A recent traveller, Dr. Fraser, who performed the journey from Ravenna to Venice, gives the following account of his progress:—"This route is not devoid of interest, although it is seldom followed. On leaving Ravenna, the road passes by the tomb of Theodoric, and soon after enters the Pineta. The deep silence of the forest is unbroken by the noise of the carriage, which now passes over the green turf, scarcely marked, and in some places not at all, by any track; and the traveller soon feels that without the aid of a guide, or the instinct of the North American, his path would soon be lost. We were told that wild boars abound in the recesses of the forest; but we saw no game, nor indeed any other living thing. After threading its mazes for two hours, we observed with regret a thinning of the trees, and gradually entered on the open country. An uninteresting drive brought us to Magnavacca, where, in addition to our own stock of provisions (for every person taking this route ought to carry a supply), we found the means of making a tolerable breakfast. We changed horses and carriage at this place, by which we neither improved our vehicle, nor the quality of the horses. We were now given to understand that no one would take a good carriage by this road, so that we had been deceived by the innkeeper at Ravenna, who had agreed to convey us to Mesola in his

snug barouche; whereas the one to which we were now transferred was somewhat ruder in construction than a tax-cart. We had, however, no alternative, and were given to understand that next day we should obtain a better carriage at Mesola, which we reached at sunset. We slept there, although our original intention was to make Ariano our resting-place for the first night; but the usual road was cut up by the late floods, and that which we were to follow so increased the distance, that the landlord would not furnish us with horses that evening. As he had everything in his own hands, we submitted with as good grace as possible. Mesola is the frontier town of the Papal States, and consists of a large building, the residence of the governor, apparently constructed so as to be turned into a fort if necessary, and a few straggling houses, all lying below the level of the river, which is here magnificently embanked. During this day's journey we crossed five streams by means of ferry-boats; but the steepness of their banks, and the bad arrangements of the boats, convinced us that no English carriage could be safely transported without improved means. On one occasion, indeed, our carriage, from its impetus in descending, was nearly thrown into the river, dragging the men and every thing after it. If this accident had happened, we should have had our baggage destroyed, if not lost, and should have been compelled to proceed for some distance on foot. We started from Mesola the next morning at daybreak, and drove along the south bank of the Pò di Goro, or Pò Piccolo, to the point opposite Vicolo, where we found numerous boatmen, and soon made an arrangement for our conveyance to Chioggio. We were now dragged, as in a canal boat, by two men, up the Po to Sta. Maria in Ponto, without landing at Ariano. Before arriving at Sta. Maria we left the boat, in order to avoid the tiresome navigation round the western point of the island. We reached Sta. Maria in this way, after a walk of a mile, while the boat did not arrive for three hours. Sta. Maria is the Austrian frontier station: we found the officers extremely civil and obliging, and were subjected to far less inconvenience than we had met with in many petty towns of the Papal States. The effects of the floods on this island of Ariano were still visible in the broken banks, and in the vast masses of shingle thrown up on various parts of the surface. The inhabitants were unable to leave their houses for fifteen days, during the great flood of November 1839. On the arrival of our boat we proceeded on our voyage, passing through numerous canals, and seldom encountering a lock, in consequence of the level character of the country. We crossed the branch of the Po called Pò Maestra, the Adige, and the Brenta, during the day; but the only towns we passed were Cavanella di Pò and Loreo. We arrived at Chioggio at 8 in the evening, and our anxiety to reach Venice was so great that we immediately hired a boat, and landed in that city at 2 in the morning. We ought to have slept at Chioggio, as we suffered much from cold in passing the lagunes, and had but an imperfect view of the great wall, which is so well seen on this passage. Our route altogether, in spite of the drawbacks mentioned, was far from being uninteresting; the swamps, canals, and rivers were so unlike anything we had seen before, that we were amused by the novelty of the scene; the time passed away pleasantly under the awning of the boat, or in walking along the banks of the canals, which the slow movement of our boat permitted; we were struck by the simple manners of the peasantry, and still more by the extreme beauty of the women; we were not annoyed by beggars; we enjoyed a freedom unknown to travellers in a diligence; and at the close of our journey we almost regretted that it was the only one, and the last of the kind."]

Travellers will perceive from this that it is desirable to divide the journey into three days, sleeping at Mesola or Ariano on the first night, and at Chioggia on the second. They would thus reach Venice early on the third day.

ROUTE 12.

BOLOGNA TO RAVENNA, BY IMOLA, LUGO, AND BAGNACAVALLO.

7½ Posts.

1½ S. Niccolò
1½ Imola
} See Route 14.

The route from Imola to Ravenna is somewhat longer than that from Faenza; but the roads are excellent, and the country through which it passes is interesting on account of its high state of cultivation.

Leaving Imola, the road proceeds along the left bank of the Santerno as far as Mordano, near which it leaves the Legation of Bologna, and enters that of Ravenna. Beyond the line of separation, after crossing the Santerno, it turns towards Lugo. Not far from this bend is the walled town of *Massa Lombarda*, generally supposed to have been so called from the Mantuan and Brescian emigrants, who fled from the persecutions of Frederick Barbarossa, and settled here in 1232. There is no doubt that the establishment of this colony contributed to the prosperity of the district; and it is recorded that Francesco d'Este, one of the generals of the Emperor Charles V., on his death-bed at Ferrara in 1573, directed that the Lombards of Massa should carry his body from Ferrara to this town, where, in accordance with his wishes, it was buried. The present population is about 4,000. On the left bank of the Santerno, a branch road from Ferrara through the marshes of Argenta falls into this route.

The road now crosses the Santerno, a short distance beyond which is

2 *Lugo*, supposed to occupy the site of *Lucus Diana*, whose temple was in the neighbourhood. Lugo, now an important provincial town of 9,313 souls, was raised to municipal rank by Julius II., and was confirmed in its privileges by Pius VII. It was sacked by the French in 1796, and contains nothing to detain the traveller, unless indeed he happens to visit it at the period of its fair, which commences September 1st, and lasts till the 19th of the month. It is said to date from the time of Marcus Emilius, proconsul of Ravenna. It was confirmed by Pope John IV., in 640; by Clement VIII. in 1598; and by Pius VII. During its continuance, the porticoes of the fine piazza are converted into shops. In the vicinity of Lugo are two small towns, each of which is interesting as the birthplace of personages whose names occupy a distinguished place in the Italian temple of fame. The first of these, *Cotignola*, lies to the south of Lugo, on the banks of the Senio, and is remarkable as the birthplace of Attendolo Sforza, the founder of that illustrious house which subsequently played so important a part in Italian history. It was in this village that he threw his pickaxe into the branches of an oak, in order that it might decide by its fall, or by remaining fixed, whether he should remain a tiller of the ground, or join a company of adventurers. The other town is *Fusignano*, eastward of Lugo, and likewise situated on the Senio, memorable as the birthplace of Angelo Corelli the composer, and of Vincenzo Monti the poet. The castle of Cunio, so celebrated in the middle ages as one of the strongholds of Romagna, was in the immediate neighbourhood of Cotignola: its ruins may yet be traced.

A short distance from Lugo the road crosses the Senio, and passes through *Bagnacavallo*, a small town of 3,491 souls, originally called Tiberiaco in honour of Tiberius. Several Roman inscriptions, and other antiquities of the time of the Empire, discovered there in 1602, prove its existence at that period as a Roman city. The present town is walled, and was formerly famous for its strong castle. It has a cathedral dedicated to St. Michael the Archangel, and a circus for the game of pallone, but it contains little to interest the stranger.

The road now crosses the Lamone, and proceeds across the plain to Ravenna. Near Godo the high road from Faenza falls into this route.

3 RAVENNA.—(*Inn*, La Spada, very good, one of the most ancient inns of

Italy. Passports are demanded on entering the city, and a charge is made at the hotel for entering the names of travellers! It is said that this unworthy tax is imposed by the police, but it ought at once to be abolished.) Ravenna, the capital of the Western Empire, the seat of the Gothic and Longobardic kings and the metropolis of the Grecian exarchs, is one of those historical cities which are best illustrated by their own monuments. Within its walls repose the remains of the children of Theodosius, and amidst the tombs of exarchs and patriarchs rests all that was mortal of Dante. A short distance beyond the gates is the sepulchre of Theodoric, king of the Goths: the city ramparts still retain the breaches of the barbarians, and the deserted streets are filled with Christian antiquities, which have known no change since the time of Justinian. As the traveller wanders through the streets, once traversed by the pomp and pageantry of the exarchs, their unbroken solitude recalls the feelings with which he may have rode round the walls of Constantinople; but Ravenna has preserved more memorials of her imperial masters, and possesses a far higher interest for the Christian antiquary than even that celebrated seat of empire. "Whoever loves early Christian monuments, whoever desires to see them in greater perfection than the lapse of fourteen centuries could warrant us in expecting, whoever desires to study them unaided by the remains of heathen antiquity, should make every effort to spend some days at least in this noble and imperial city. From Rome it differs mainly in this,—that your meditations on its ornaments are not disturbed by the constant recurrence of pagan remains, nor your researches perplexed by the necessity of inquiring what was built and what was borrowed by the faithful. Ravenna has only one antiquity, and that is Christian. Seated like Rome in the midst of an unhealthy, desolate plain, except whenits unrivalled pine-forests cast a shade, of deeper solitude and melancholy over it; quiet and lonely, without the sound of wheels upon its grass-grown pavement; it has not merely to lament over the decay of ancient magnificence, but upon its total destruction—except what Religion has erected for herself. She was not in time to apply her saving as well as purifying unction to the basilicas and temples of preceding ages; or rather, she seemed to occupy what she could replace, and therefore, in the strength of imperial favour, raised new buildings for the Christian worship, such as no other city but Rome could boast of."—*Dr. Wiseman, Dublin Rev.*

The history of Ravenna embraces a considerable portion of the history not only of Italy during the middle ages, but also of the Eastern and Western Empires. Without entering into these details, it will be absolutely necessary for the appreciation of its antiquities, to give a rapid sketch of its magnificence under its ancient masters.

The accounts of the classical writers prove that the ancient city was built on wooden piles in the midst of a vast lagune, extending from the Po to the Savio, and so intersected with marshes that communication was kept up by numerous bridges, not only throughout the adjacent country, but even in the city itself. The sea, which is now from three to four miles distant, then flowed up to its walls. Ravenna became early a Roman colony, and judging from an expression in Cicero, was an important naval station under Pompey the Great. Cæsar occupied it previous to his invasion of Italy, and set out from it to cross the Rubicon. Under Augustus its consequence was increased by the construction of an ample port, at the mouth of the Candianus, capable of affording shelter to 250 ships, and which superseded the old harbour at the mouth of the Ronco. He connected the new port with the Po by means of a canal, and carried a causeway to it from the city, which he made his frequent residence, and embellished with magnificent buildings. The new harbour was called *Portus Classis*, a name still retained in the dis-

tinctive title of the noble basilica of S. Apollinare; and the intermediate settlement which arose from the establishment of the port was called *Cæsarea*, whose name also is still perpetuated by the ruined basilica of S. Lorenzo in Cesarea. Subsequent emperors added to the natural strength of Ravenna by fortifying its walls, and maintaining its fame as a naval station. But its true interest does not commence until after the classical times. On the decline of the Roman empire, Honorius chose Ravenna as the seat of the Western Empire, A.D. 404. As early as this period the deposits of the Po had begun to accumulate on the coast; the port of Augustus had gradually filled up, and the forest of pines, which supplied the Roman fleet with timber, had usurped the spot where that fleet had before anchored, and spread far along the shore, now becoming more and more distant from the city. These and other circumstances combined to make Ravenna a place of security, and Honorius, afraid of remaining defenceless at Milan, chose Ravenna as his residence, where his personal safety was secure amidst the streams and morasses, which were then too shallow to admit the large vessels of the enemy. He availed himself of these changes to strengthen the city with additional fortifications, and so far succeeded that its impregnable position saved it from the inroads of the northmen under Radagaldus and Alaric. Without entering into details of the administration of Ravenna under Placidia, the sister of Honorius, during the minority of Valentinian, it may be sufficient to state that under his feeble successors even the natural advantages of the city were unable to offer an effectual resistance to the wild tribes of Odoacer, who in little more than seventy years after the arrival of Honorius, made himself master of Ravenna and extinguished the Empire of the West. His rule, however, had lasted but fifteen years when Theodoric, king of the East Goths, crossed the Alps with a powerful army, and after several gallant struggles overthrew Odoacer, and made Ravenna the capital of the Gothic kingdom. Theodoric was succeeded in the sovereignty of Italy by two of his descendants, and they in turn were succeeded by a series of elective kings, from the last of whom Justinian endeavoured to reconquer the lost provinces by the valour and military genius of Belisarius. The campaign of that great general, and his siege and capture of Ravenna, are well known to every reader of Gibbon.

It is unnecessary to dwell upon the circumstances attending the recall of Belisarius, and the appointment of Narses, the new general of Justinian, who drove the Goths out of Italy, and was intrusted with the administration of the Italian kingdom by the title of Exarch of Ravenna. The title thus conferred upon the favourite lieutenant of the emperor was extended to his successors during the continuance of the Greek dominion; the functions of the exarchs corresponded in some measure to those of the ancient prætorian prefects, and the imperial delegates who filled that office acquired a place in the chronology of princes. Their administration comprised the entire kingdom of Italy, their jurisdiction extended over the city of Rome, and the pope or bishop of the christian capital was regarded as subject to their authority, possessing merely a temporal barony in Rome dependant on the exarchate. The territory understood to be comprised in the *Exarchate*, included modern Romagna, the districts of Ferrara and Comacchio, the maritime Pentapolis or the line of towns extending from Rimini to Ancona, and a second or inland Pentapolis, including several towns as far as the range of the Apennines. The exarchate lasted 185 years, but its power soon began to decline: the Romans erected a kind of republic under their bishop, and Astolphus king of the Lombards, seeing that Ravenna would be an easy prey, drove out Eutichius, the last exarch, made himself master of the city, and created it the metropolis of the Longobardic kingdom, A.D. 754.

The attempt of the Lombards to seize Rome also as a dependency of the exarchate, brought to the aid of the church the powerful army of the Franks under Pepin and Charlemagne, by whom the Lombards were expelled, and Ravenna with the exarchate given to the Holy See as a temporal possession; "and the world beheld for the first time a christian bishop invested with the prerogatives of a temporal prince, the choice of magistrates, the exercise of justice, the imposition of taxes, and the wealth of the palace of Ravenna." During all these changes the city long preserved its town council and its municipal privileges: its elective magistracy may be traced down to A.D. 625, and it was vested exclusively in prefects appointed by the sovereign.

This rapid sketch of Ravenna during the high and palmy days of its prosperity as the seat of sovereignty, will hardly be complete without tracing its history through its subsequent decline; since many memorials of the events which occurred during this period will be found hereafter in the particular description of the city. After the restoration of the exarchate to Rome by the Carlovingian princes, the fortunes of Ravenna began rapidly to decline; its archbishops frequently seized the government, and it was the scene of repeated commotions among its own citizens. In the thirteenth century the constitution of Ravenna strongly tended to aristocracy; the "Monumenti Ravennatis," a most valuable collection of statutes illustrative of the manners and society of the time show that its general council was composed of only 250, and its special council of only 70 persons. In the contests of the Guelphs and Ghibelines, Pietro Traversari, an ally of the former faction, declared himself Duke of Ravenna (1218), without changing the civil institutions of the city. His son and successor quarrelled with the Emperor Frederick II., who reduced Ravenna to obedience, and despoiled it of many of its treasures. The city was taken shortly after by Cardinal Ubaldini, legate of Innocent IV., and reduced again to the authority of the Roman pontiffs, who governed it by vicars. In 1275, it was subject to the family of Polenta, whose connection with it is commemorated by Dante under the image of an eagle which figured in their coat of arms;

> "Ravenna sta com' è stata molti anni:
> L'aquila da Polenta là si cova,
> Sì che Cervia ricopre coi suoi vanni."
> *Inf.* xxvii.

After some subsequent changes, the inhabitants were induced by civil tumults arising from the ambition or cupidity of its powerful citizens to throw themselves under the protection of Venice, by which the government was seized in 1441. Ravenna flourished under the republic; its public buildings were restored, its fortress was strengthened, and the laws were administered with justice and wisdom. After retaining it for 68 years, the Venetians finally ceded it to the church under Julius II. in 1509; and it then became the capital of Romagna, and was governed by the papal legates. In less than three years after this event, the general Italian war which followed the league of Cambray brought into Italy the army of Louis XII. under Gaston de Foix, who began his campaign of Romagna by the siege of Ravenna. After a vain attempt to carry it by assault, in which he was bravely repulsed by the inhabitants, the arrival of the papal and Spanish troops induced him to give battle, on Easter Sunday, April 11, 1512. Italy had never seen so bloody a battle; little short of 20,000 men are said to have lain dead upon the field, when the Spanish infantry, yet unbroken, slowly retreated. Gaston de Foix, furious at seeing them escape, rushed upon the formidable host in the vain hope of throwing them into disorder, and perished in the attempt about three miles from the walls of Ravenna. The French won the victory, but it was dearly purchased by the loss of their chivalrous commander.

At the French invasion of 1790, Ravenna was deprived of its rank as the capital of Romagna, which was given to Forlì; but it was restored by Austria

in 1799, only to be again transferred by the French in the following year. On the fall of the Italian kingdom, Ravenna was again made the chief city of the province, but its ancient glory was gone for ever, and only three towns and a few castles were left subject to its authority. Thus have dwindled away the pomp, power, and magnificence of a city, the residence of emperors and princes, and the capital of three kingdoms.

Ravenna, at the present time, is the chief city of a Legation comprehending by the returns of 1833 a population of 225,806 inhabitants, and a surface of 95 square leagues; the city is inhabited by 10,582 persons, and its immediate territory, irrigated by seven rivers and numerous torrents, numbers 28,265 agriculturists. It is the seat of a cardinal archbishop, who has the title of metropolitan, and to whom all the bishops of Romagna are suffragans. Its bishopric, one of the most ancient in the christian world, was founded A.D.44, by S. Apollinaris, a disciple of Peter; and it obtained the dignity of an archiepiscopal see as early as 439, under Pope Sixtus III. The circuit of the city is about three miles. Besides its churches and other objects of antiquarian interest, it contains a college, a museum, public schools, and an academy of the fine arts. Its port, communicating with the Adriatic by a canal, is still considered one of the great outlets of Romagna, and carries on an extensive commerce with the Lombardo-Venetian kingdom.

The *Cathedral*, once a remarkable example of the ancient Basilica, has lost all traces of its original character. It was built by S. Orso, archbishop of the see, in the fourth century, and called from him "Basilica Orsiana." It was rebuilt in the last century, and completely spoilt; the cylindrical campanile, whose form recalls the minarets of Constantinople, alone remains of the original building. The chief interest of the present church is the celebrated painting by *Guido* in the chapel of the SS. Sacramento representing the fall of the manna, and the lunette above representing the meeting of Melchisedeck and Abraham; these are classed by Lanzi among Guido's best works. Among the other pictures which deserve notice, are the grand banquet of Ahasuerus by *Carlo Bononi*, well known by the minute description of Lanzi, and the modern painting by *Camuccini* of the consecration of the church by St. Orso. The high altar contains an urn of Greek marble, in which are deposited the remains of nine early bishops of the see. The silver crucifix is covered with sculptures of the sixth century. The chapel of the Madonna del Sudore contains a large marble urn covered with bas-reliefs in which, as related by the inscription, are the ashes of St. Barbatian, confessor of Galla Placidia. Behind the choir are two slabs of Grecian marble, with symbolical representations of animals, which formed part of the ancient pulpit, the work of the sixth century. In the vestibule of the sacristy is a *Paschal calendar* on marble, much prized by antiquaries as a remarkable example of astronomical knowledge in the early times of christianity. It was calculated for 95 years, beginning with 532, and ending in 626. Here is also a fine picture by *Guido*, the angel offering bread and wine to Elijah. The *Sacristy* contains the *pastoral chair of St. Maximian*, formed entirely of ivory, with the monogram in front of "Maximianus Episcopus." The bas-reliefs below the monogram represent the Saviour in the character of a shepherd and priest in the midst of the four evangelists: on the two exterior sides is the history of Joseph, and those which remain on the back represent various events in the life of the Saviour. It is precious as a specimen of art in the sixth century, but it has evidently suffered from injudicious cleaning. Behind the grand door of the cathedral are still preserved some fragments of its celebrated door of vine wood, which has been superseded by one of modern construction. The original planks are said to have been 13 feet long and nearly 1½ wide—a

proof that the ancients were correct in stating that the vine attains a great size, and that we may rely on the assertion that the statue of Diana of Ephesus was made of the vine wood of Cyprus. It is probable that the wood of the Ravenna doors was imported from Constantinople.

The ancient Baptistery, called also "S. Giovanni in Fonte," now separated from the cathedral by a street, is supposed to have been likewise founded by S. Orso: it was repaired in 451 by the archbishop Neo, and dedicated to St. John the Baptist. It is like most baptisteries of the early christians, an octagonal building; the interior has two circles, each of eight arcades, the lower resting on eight columns with different capitals, placed in each angle of the building; the upper are twenty-four in number, dissimilar in form as well as in the capitals. The lower columns are considerably sunk, and both these and the upper series are supposed to have belonged to some ancient temple. The cupola is adorned with well-preserved mosaics of the fifth century, representing in the centre Christ baptized in the Jordan, and in the circumference the twelve apostles, with other ornaments. The grand vase, which was formerly used for baptism by immersion, is composed of Greek marble and porphyry. There are two chapels in the building: that on the right contains a sculptured marble of the sixth century, which belonged to the ciborium of the old cathedral; that on the left has a beautiful urn of Parian marble covered with symbols supposed to relate to the ancient nuptial purifications; it was found in the temple of Jupiter at Cæsarea. The ancient metal cross on the summit of the baptistery merits notice on account of its antiquity: it bears an inscription recording that it was erected in 688 by Archbishop Theodorus.

The magnificent *Basilica of San Vitale*, in the pure Byzantine style, exhibits the octagonal form with all the accessories of Eastern splendour. As one of the earliest Christian temples, it is of the highest interest in the history of art. It was built in the reign of Justinian by S. Ecclesius, the archbishop of the see, on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was an imitation of Sta. Sophia at Constantinople, and was adopted by Charlemagne as the model of his church at Aix-la-Chapelle. The original pavement is considerably below the present floor, and is now covered with water. The architecture of the interior exhibits eight arches resting on as many piers, between which are semicircular recesses of two stories, each divided into three small arches by two columns between the principal piers. The spaces between the lower columns open into the side aisles, and those between the upper into a gallery. Above, the building becomes circular. The fourteen columns of the upper story have Gothic capitals, some of which bear an anchor, supposed to indicate that they belonged to a temple of Neptune. The fourteen columns of the lower story have also Gothic capitals; and on the imposts of the arches are twenty-eight monograms. The pilasters and the walls are covered with large plates of Grecian marble, on which are still to be traced some fragments of a frieze. The colossal dome is painted with frescoes representing the fathers of the Old and New Testaments, with various decorations, such as festoons of roses hanging from the roof; all in the worst taste, and at variance with the architectural character of the building. The dome is constructed of earthen pots, and is perhaps the most perfect specimen known of this kind of work. They are small twisted vessels, having the point of one inserted in the mouth of the other in a continued spiral, and placed horizontally. The spandrils are partially filled with others of larger size, twisted only at the point, and arranged vertically. The upper walls and vault of the choir are covered with mosaics of the time of Justinian, as beautiful and as fresh as on the day when they were first finished; invaluable as specimens of art during the

middle ages, no less than as studies of costume. The most elaborate of these mosaics is that of the tribune, representing on the right the Emperor Justinian with a vase containing consecration offerings in his hand, surrounded by courtiers and soldiers, and accompanied by St. Maximian and two priests. On the left the Empress Theodora with a similar vase, attended by the ladies of her court. In the vault above is the Saviour throned on the globe between the archangels; on the right hand is S. Vitalis receiving the crown of martyrdom; and on the left S. Eutichius in the act of offering a model of the church. The vault is decorated with arabesques, urns, and other ornamental devices. The other mosaics represent the Saviour with the twelve apostles; St. Gervase, and S. Protasius, sons of S. Vitalis; the offering of Abel, and of Melchisedeck; Moses with the sheep of Madan; Moses on Mount Horeb, and again in the act of taking off his sandals at the command of the Almighty, represented by a hand in the heavens; the sacrifice of Isaac; the three angels foretelling the birth of a child to Abraham, while Sarah stands in the doorway ridiculing the prediction; Moses on Mount Sinai; the prophets Isaiah and Jeremiah; and the four Evangelists with their emblems. The preservation of these extraordinary mosaics, still retaining the freshness of their colours amidst all the revolutions of Ravenna, is truly wonderful; they have been the admiration of every writer, and they cannot fail to afford the highest interest not merely to the christian antiquary, but to all travellers of taste. "They are so excellently preserved, that the figures, like all others of this kind at Ravenna, seem really living; in this choir a person might fancy himself at Constantinople: the features of Theodora, of that comedian who passed from a theatrical throne to the throne of the world, have still a wanton air that recalls her long debaucheries. When I contemplated the traces of Constantinople which exist at Ravenna, it seemed to me that this curious town was more Constantinople than Constantinople itself, the aspect of which must have been materially changed by the barbarous fanaticism of the Ottomans. A citizen of Byzantium, my fancy pictured the concourse of her literati, legists, theologians, monks, disputants, a decrepit nation, and the splendour of the edifice did not conceal the weakness of the empire."—*Valery.* The splendid marble columns will not escape the notice of the stranger; many of them are of Greek marble, and others are considered unique. On the imposts of the arches of the right columns of this choir are two monograms of *Julianus*, written on one of them in the reverse. Near the high altar, on the right, are the celebrated bas-reliefs, in Greek marble, called the "Throne of Neptune," compared for their execution and design to the works of Phidias and Praxiteles. In them are seen the throne of the god, with a sea-monster extended in front of it; a winged genius holds a trident on the right, and on the left two other genii are seen bearing a large shell. The ornaments of these sculptures are pilasters of the Corinthian order, a cornice with tridents, dolphins, shells, and two sea-horses. It is recorded by M. Valery that these beautiful sculptures were mutilated "by a too scrupulous priest, who narrowly escaped under the French administration being punished for his strange crime." The *Chapel of the SS. Sacramento* contains a gilded ciborium attributed to *Michael Angelo*, and a picture of St. Benedict by *Francesco Gessi*, a pupil of Guido. The assumption of St. Gertrude is by *Andrea Barbiani*. In the *vestibule of the Sacristy* is a superb bas-relief of Greek marble, supposed to be of the time of Claudius, representing the "Apotheosis of Augustus." It is divided into two portions: in the first is the goddess Rome, with Claudius and Julius Cæsar bearing a star on the forehead as an emblem of divinity. Livia is represented under the figure of Juno, and Augustus under that of Jupiter. The

second represents a sacrifice. This precious sculpture is supposed to have been one of the decorations of a temple dedicated to Augustus. The pictures in the Sacristy are the Virgin and Child throned, with St. Sebastian and other saints, mentioned by Lanzi among the best works of *Luca Longhi*, a native artist; the Sta. Agata is by his daughter *Barbara*, and the Annunciation by his son *Francesco Longhi*; the martyrdom of S. Erasmus is by another native painter, *Giambattista Barbiani*; the martyrdom of St. James and St. Philip is by *Camillo Procaccini*. The *Tomb of the Exarch Isaac*, "the great ornament of Armenia," remains to be noticed. It was erected to his memory by his wife Susanna, and bears a Greek inscription recording the glory he acquired in the east and in the west, and comparing her widowhood to that of the turtle dove. The urn containing his ashes is of Greek marble, with bas-reliefs of the adoration of the Magi, the raising of Lazarus, and Daniel in the lion's den. Isaac was the eighth exarch of Ravenna, and died in the city, according to Muratori, A.D. 644.

The *Basilica of S. Giovanni Evangelista* was founded in 425 by the Empress Galla Placidia, in fulfilment of a vow made in a tempest during her voyage from Constantinople to Ravenna with her children. Like the cathedral it has lost much of its ancient character by restorations, and most of its mosaics have disappeared. The church tradition relates, that not knowing with what relic to enrich the church, the empress was praying on the subject when St. John appeared to her in a vision; she threw herself at his feet for the purpose of embracing them, but the evangelist disappeared, leaving one of his sandals as a relic. This vision is represented in a bas-relief over the transom of its pointed doorway, the work probably of the twelfth century. The bas-relief is in Greek marble; the lower part shows St. John incensing the altar, with the empress embracing his feet; in the upper part she appears offering the sandal to the Saviour and St. John, while S. Barbatian and his attendants are seen on the other side. The doorway, especially in the small niches, is richly sculptured with figures of saints, and is an interesting example of the Gothic architecture of the period. The interior of the church, consisting of three naves supported by twenty-four ancient columns, contains the high altar, beneath which repose the remains of SS. Canzio, Canziano, and Canzianilla, martyrs; the ancient altar of the confessional, constructed of Greek marble, porphyry, and serpentine, the work of the fifth century; and some fragments of a mosaic, representing the storm and the vow of Galla Placidia. The vault of the second chapel is painted by *Giotto*, representing the four Evangelists with their symbols, and St. Gregory, St. Ambrose, St. Augustin, and St. Jerome. The other paintings in this church do not merit any particular attention; but the ancient quadrangular *Campanile*, the articulations of which are ornamented with white and green mosaics, is remarkable for its two bells cast by Robert of Saxony in 1208.

The *Church of S. Giovanni Battista*, built by Galla Placidia for her confessor St. Barbatian in 438, was consecrated by St. Peter Chrysologus, but it was almost entirely rebuilt in 1683. On the right of the entrance are three sepulchral urns or sarcophagi, the largest of which contains the ashes of Pietro Traversari, already mentioned as lord of Ravenna, who died in 1225. The marble and other columns of the interior are chiefly adapted from the ancient building; some of them however were found in the neighbourhood of the church on the supposed site of the imperial palace in which Galla Placidia resided. The church contains two paintings by *Francesco Longhi*, one representing the Virgin and Child with St. Clement and St. Jerome; the other the Virgin and Child with St. Matthew and St. Francis of Assisi.

The ancient *Church of San Vittore* contains a painting of St. Joseph and the infant Saviour, with S. Victor and

S. Eustachius, by *Pasquali da Forlì*, mentioned with praise by Lanzi.

The *Church of San Domenico*, a restoration of an ancient basilica founded by the exarchs, contains some fine works of *Rondinello*, a native painter and pupil of Bellini. The Virgin and Child with S. Jerome, S. Domenico, S. Joseph, and S. Francis of Assisi, the two paintings of the Annunciation, the S. Domenico and St. Peter in the choir, and the Virgin and Child, with the Magdalen and other saints, are by this master. In the chapel of the Crucifix is an ancient wooden crucifix curiously covered with fine linen in imitation of human skin, which is said to have sweated blood during the battle of Ravenna under Gaston de Foix. The second chapel on the left contains the Fifteen Mysteries of the Rosary, by *Luca Longhi*; and the third chapel on the right has a fine picture by the same artist representing the Invention of the Cross.

The *Church of S. Apollinare Nuovo*, built by Theodoric in the beginning of the sixth century as the cathedral of his Arian bishops, was consecrated for Catholic worship by S. Agnello, archbishop, at the close of the Gothic kingdom, under the name of *S. Martino*. It was also called *Chiesa di Cielo Aureo*, on account of its magnificent decorations. It assumed its present name in the ninth century, from the belief that the archbishops had buried the body of St. Apollinaris within its walls, in order to secure it from the attacks of the Saracens. The twenty-four columns of Greek marble with Gothic capitals dividing the nave from the aisles were brought from Constantinople. The walls of the nave are covered with superb mosaics, executed under the archbishop Agnello in the sixth century. On the left is represented the city of Classe, with the sea and ships; in the foreground twenty-two virgins, each holding in her hand a crown, and accompanied by the magi, in the act of presenting their offerings to the Virgin and Child sitting on a throne between angels. On the opposite side of the nave, the mosaic presents us with a picture of Ravenna at that period, in which we distinguish the Basilica of S. Vitale, and the palace of Theodoric bearing the word *Palatium* on the façade; twenty-five saints holding crowns and receiving the benediction of the Saviour sitting on a throne between four angels. The rest of these walls as high as the gilded roof are covered with mosaics representing the fathers of the Old and New Testaments, and various miracles of the Saviour. It is said that another mosaic, representing the emperor Justinian, exists in tolerable preservation behind the organ. In the nave is the ancient pulpit of Greek marble covered with Gothic ornaments, supported by a mass of grey granite. The altars of this church are rich in rare marbles and verde antique. In the last lateral chapel is preserved the ancient marble chair of the Benedictine abbots, to whom the church formerly belonged: it is supposed to be the work of the tenth century.

The *Church of S. Francesco*, supposed to have been erected in the middle of the fifth century by St. Peter Chrysologus on the site of a temple of Neptune, has suffered from modern restorations. It has a nave and two aisles divided by twenty-two columns of Greek marble. In the right aisle is the urn containing the remains of S. Liberius, archbishop of the see, a fine work in Greek marble, referred to the fourth or fifth century. The chapel of the Crucifix contains two beautiful columns also of Greek marble, decorated with capitals sculptured by *Pietro Lombardo*, by whom likewise are the rich arabesques of the frieze and pilasters. In the left aisle is the tomb of Luffo Numai, of Forlì, secretary of Pino Ordelaffi, lord of that city, the work of *Tommaso Flamberti*. On the right wall of the entrance door is a sepulchral tablet with the figure in bas-relief of Ostasio da Polenta, lord of Ravenna, clothed in the robes of a Franciscan monk, and bearing the following inscription in Lombard characters: "Hic jacet magnificus Dominus Hos-

tasius de Polenta qui ante diem felix obiens occubuit MCCCLXXXVI die xiv mensis Martii, cujus anima requiescat in pace." The Polenta family, so celebrated for their hospitality to Dante, and for the fate of Francesca da Rimini, are all buried in this church. On the left wall of the doorway is a similar sepulchral stone, on which is sculptured the figure of Enrico Alfieri, general of the Francescan order, who died at the age of 92, in 1405, as recorded by the inscription. He was one of the Asti family, and was therefore an ancestor of the illustrious tragic poet who has given immortality to the name. We may here mention the monument called *Braccio-forte*, outside this church, representing a dead warrior, whose name and history have not been preserved: it was highly praised by Canova.

The *Church of Sta. Agata*, another ancient edifice dating from the fifth century, has a nave and two aisles divided by twenty columns partly of granite, partly of cipolino, with others of Greek marble. Two white columns marked like the skin of a serpent are pointed out by the ciceroni as worthy of observation. The choir contains a painting of the Crucifixion, by *Francesco da Cotignola*, praised by Vasari as a colourist; and in one of the chapels of the right nave is one of *Luca Longhi's* best works, representing St. Agata, St. Catherine, and St. Cecilia. The altar of this chapel contains the bodies of S. Sergius, martyr, and S. Agnello, archbishop; and bears the two monograms of *Sergius Diaconus*.

The ruined *Church of S. Michele in Affricisco*, built in the sixth century, now profaned by a fish market, still retains the mosaics of its tribune and its ancient campanile. These mosaics, contemporaneous with the foundation of the church, represent the Saviour between the two archangels holding an open book, on one page of which is written "*Qui vidit me vidit et Patrem*," and on the other "*Ego et Pater unum sumus*." Above is the Saviour blessing the gospels, between two angels, accompanied by the seven angels of the Apocalypse.

The *Church of the Santo Spirito*, called also the church of *S. Teodoro*, was built in the sixth century by Theodoric, for the Arian bishops; it assumed the name of S. Theodore after its consecration to the Catholic worship by Archbishop S. Agnello, and afterwards took the present name. Besides its rich marbles, it contains the ancient pulpit of the sixth century with Gothic sculptures, which was used by the Arian prelates.

The *Church*, or *Oratory of Santa Maria in Cosmedim*, near it, was the ancient Arian baptistery: its vault was decorated with mosaics in the sixth century, after it had passed to the Catholic worship. It is an octagonal building. The mosaics of the roof represent the baptism of the Saviour in the Jordan; the twelve apostles, each bearing a crown in his hand, with the exception of St. Peter, who carries the keys, and St. Paul, who bears two books. The large round block of Oriental granite in the centre of the floor is supposed to be the remains of the ancient baptismal vase.

The *Church di Santa Croce*, built by Galla Placidia in the fifth century, and consecrated by St. Peter Chrysologus, has been sadly ruined; the existing building contains a picture of the Virgin and Child on a throne, with St. Jerome and St. Catherine, by *Niccolò Rondinello*.

The *Church of S. Niccolò*, built by Archbishop Sergius, in 768, in fulfilment of a vow, contains numerous paintings by P. Cesare Pronti, the Augustin, better known as *P. Cesare di Ravenna*, whose works are highly praised by Lanzi. Among these may be mentioned the St. Thomas of Villanova; the St. Nicholas; the St. Augustin, and the frescoes of the chapel; the Virgin, with St. Nicholas of Tolentino, St. Thomas of Villanova, and other saints; the Sta. Monica, considered his masterpiece; and the San Francesco di Paola. The large painting of the Nativity over the entrance door, the Sebas-

tian on the left wall, and the St. Catherine on the right, are by *Francesco da Cotignola;* the archangel Raphael is by *Girolamo Genga* of Urbino.

The *Church of Sta. Maria Maddalena* has a painting of the Saviour appearing to the Magdalen in the form of a bird, by *Filippo Pasquali;* and some modern works of *Domenico Corvi* of Viterbo, and *Tommaso Sciacca* of Mazzara.

The *Church of S. Romualdo,* or *Classe,* originally belonging to the Carthusians, has become the chapel of the college of Ravenna. The cupola is painted in fresco by *Gio. Battista Barbiani,* who was also the painter of the S. Romualdo in the choir, and of the frescoes in the first chapel on the left of the entrance. The second chapel contains a picture of S. Romualdo, by *Guercino.* The first chapel on the right has a painting of S. Bartholomew and S. Severus, by *Franceschini;* and the second a picture of S. Benedict, by *Carlo Cignani.* The sacristy contains two fine columns of oriental porphyry, found near S. Apollinare in Classe; and the celebrated picture of the raising of Lazarus, by *Francesco da Cotignola,* highly praised by Lanzi. The frescoes of the roof are by *P. Cesare Pronti.* In the refectory is a fine fresco of the marriage at Cana, by *Luca Longhi* and his son *Francesco;* the veil thrown over the woman on the left of the Saviour was added by his daughter Barbara, to satisfy the scruples, it is said, of Cardinal S. Carlo Borromeo, then legate of Ravenna. The altars of this church almost surpass in brilliancy all the others in the city; many of the marbles they contain are precious on account of their extreme rarity.

The *Church of Sta. Maria in Porto,* built of the remains of the Basilica of S. Lorenzo in Cesarea, in 1553, with a façade erected in the last century, is perhaps the finest church of recent date in Ravenna. It is celebrated for an image of the Virgin, sculptured in marble, in oriental costume, and in the act of praying—a very early specimen of christian art, originally placed in the church of Sta. Maria in Porto *Fuori,* and transferred here in the sixteenth century. The third chapel contains the masterpiece of *Palma Giovane,* the martyrdom of St. Mark. The sixth chapel of the opposite aisle has a painting by *Luca Longhi,* representing the Virgin, with St. Augustin, and other saints. The sacristy contains an ancient porphyry vase, beautifully worked, supposed to have been a Roman sepulchral urn. Near this church is

The suppressed Convent of Sta. Chiara, founded in 1250 by Chiara da Polenta, and now almost entirely ruined. In the interior, however, may still be seen some of the frescoes of *Giotto,* by whom it was originally decorated.

Mausoleum of Galla Placidia, called also the Church of SS. Nazario e Celso. This once magnificent sepulchre was built by the Empress Galla Placidia, the daughter of Theodosius the Great, and the mother of Valentinian, third emperor of the West, towards the end of the fifth century. It is in the form of a Latin cross, 55 Roman palms in length and 44 in breadth, and is paved with rich marbles, among which giallo antico predominates. The cupola is entirely covered with mosaics of the time of the empress, in which we see the four evangelists with their symbols, and on each wall two full-length figures of prophets. The arch over the door has a representation of the Saviour as the Good Shepherd; over the tomb of the empress is the Saviour with the gospels in his hand; and in each of the lateral arches are two stags at a fountain, surrounded by arabesques and other ornaments. The high altar in the centre of the mausoleum, composed of three grand plates of Oriental alabaster, was formerly in the church of S. Vitale, and is referred to the sixth century. But the great attraction is the massive sarcophagus of Greek marble, resembling a large coffer with a convex lid, which contains the ashes of Galla Placidia. It was formerly covered with silver plates; but these have disappeared, together with the other ornaments with which it was originally enriched. In the side

next the wall was formerly a small aperture, through which the body of the empress was seen, sitting in a chair of cypress wood, clothed in her imperial robes. Some children having introduced a lighted candle, in 1577, the robes took fire, and the body was reduced to ashes; since that time the aperture has remained closed. On the right is another sarcophagus of Greek marble covered with Christian symbols, which contains the ashes of the Emperor Honorius, the brother of Galla Placidia. On the left is the sarcophagus of Constantius, the Roman general, the second husband of Galla Placidia, and the father of Valentinian. On each side of the entrance door is a small sarcophagus, one containing the remains of the tutors of Valentinian, the other those of Honoria, his sister. "The subterranean mausoleum of Galla Placidia is as a monument of the dreadful catastrophes of the Lower Empire. This daughter of Theodosius, sister of Honorius, mother of Valentinian III., who was born at Constantinople, and died at Rome, was a slave twice, a queen, an empress; first the wife of the King of the Goths, Alaric's brother-in-law, who fell in love with his captive, and afterwards of one of her brother's generals, whom she was equally successful in subjecting to her will; a talented woman, but without generosity or greatness, who hastened the fall of the empire—whose ambition and vices have obscured and as it were polluted her misfortunes."—*Valery.*

Palace of Theodoric.—Of this magnificent palace of the Gothic king, which served as the residence of his successors, of the exarchs, and of the king of the Lombards, the only portion remaining is a high wall, in the upper part of which are encrusted eight small marble columns. At its base is a porphyry basin of large size, on which an inscription was placed in 1564, stating that it formerly contained the ashes of Theodoric, and that it was originally situated on the top of his mausoleum. Many antiquaries, however, now consider that it was a bath; and that the only argument in favour of its having been the sarcophagus of Theodoric is the inconclusive fact that it was found near his mausoleum. They urge the difficulty of placing so great a mass on the roof of the mausoleum, and contend that the late date of the inscription must be received as an additional ground for suspicion. In regard, however, to one of these objections, the size and weight of the vase, it must not be forgotten that the same machinery which raised the solid roof, calculated to weigh at least two hundred tons, would be equally efficient in elevating the porphyry vase. There is a flat projection on the summit of the roof, on which tradition relates that a vase or urn containing the royal ashes originally stood. Mr. Hope, however, observes that "The porphyry receptacle, now immured in the front of the building at Ravenna called Theodoric's palace, but more probably that of the late exarchs, supposed to have contained, on the top of Theodoric's monument, the body of that king, likewise in its form proclaims itself a *bath.*" The palace was chiefly ruined by Charlemagne, who, with the consent of the Pope, carried away its ornaments and mosaics, and removed to France the equestrian statue of the king which stood in the adjoining piazza.

The *Tomb of Dante.*—Of all the monuments of Ravenna, there is none which excites so profound an interest as the tomb of DANTE. In spite of the bad taste of the building in which it is placed, it is impossible to approach the last resting-place of the great poet without feeling that it is one of the first monuments of Italy.

"Ungrateful Florence! Dante sleeps afar,
Like Scipio, buried by the upbraiding shore;
Thy factions, in their worse than civil war,
Proscribed the bard whose name for evermore
Their children's children would in vain adore
With the remorse of ages; and the crown
Which Petrarch's laureate brow supremely wore,
Upon a far and foreign soil had grown,
His life, his fame, his grave, though rifled—not thine own." *Byron.*

The remains of the poet were originally interred in the church of San Francesco; but on the expulsion of his patron Guido da Polenta from Ravenna, they were with difficulty protected from the persecutions of the Florentines, and from the excommunication of the Pope. Cardinal Beltramo del Poggetto ordered his bones to be burnt with his tract on "Monarchy," and they narrowly escaped the profanation of a disinterment. After the lapse of a century and a half, Bernardo Bembo, Podestà of Ravenna for the republic of Venice in 1482, and father of the cardinal, did honour to his memory by erecting a mausoleum on the present site, from the designs of Pietro Lombardo. In 1692 this building was repaired and restored at the public expense by the cardinal legate, Domenico Corsi of Florence, and rebuilt in its present form in 1780, at the cost of Cardinal Gonzaga of Mantua, the legate of that period. It is a square building, internally decorated with stucco ornaments little worthy of such a sepulchre. On the ceiling of the cupola are four medallions of Virgil, Brunetto Latini (the master of the poet), Can Grande della Scala, and Guido da Polenta, his patron. On the walls are two Latin inscriptions, one in verse recording the foundation of Bembo, the other the dedication of Cardinal Gonzaga to the "Poetæ sui temporis primo restitutori." The sarcophagus of Greek marble which contains the ashes of the poet, bears his portrait, and is surmounted by a crown of laurel with the motto *Virtuti et honori*. The inscription is said to have been written by himself. Below it, in a marble case, is a long Latin history of the tomb, to which it is not necessary to refer more particularly, as all the leading facts it records have been given above.

The feelings with which this sepulchre was visited by three of the greatest names in modern literature deserve to be mentioned; Chateaubriand is said to have knelt bareheaded at the door before he entered; Byron deposited on the tomb a copy of his works; and Alfieri prostrated himself before it, and embodied his emotions in one of the finest sonnets in the Italian language:—

"O gran padre Alighier, se dal ciel miri
Me tuo discepol non indegno starmi,
Dal cor traendo profondi sospiri,
Prostrato innanzi a' tuoi funerei marmi,"
&c.

Lord Byron's lines commemorating the tomb of the poet and the monumental column of Gaston de Foix will scarcely fail to suggest themselves to the reader:—

"I canter by the spot each afternoon
Where perished in his fame the hero-boy
Who lived too long for men, but died too soon
For human vanity, the young De Foix!
A broken pillar, not uncouthly hewn,
But which neglect is hastening to destroy,
Records Ravenna's carnage on its face,
While weeds and ordure rankle round the base.

"I pass each day where Dante's bones are laid:
A little cupola, more neat than solemn,
Protects his dust, but reverence here is paid
To the bard's tomb, and not the warrior's column:
The time must come, when both alike decay'd,
The chieftain's trophy, and the poet's volume,
Will sink where lie the songs and wars of earth,
Before Polides' death, or Homer's birth.

"With human blood that column was cemented,
With human filth that column is defiled,
As if the peasant's coarse contempt were vented
To show his loathing of the spot he soil'd:
Thus is the trophy used, and thus lamented
Should ever be those blood-hounds, from whose wild
Instinct of gore and glory earth has known
Those sufferings Dante saw in hell alone."

Near the tomb of Dante is the house occupied by *Lord Byron*, whose name and memory are almost as much associated with Ravenna, as those of the great "Poet-Sire of Italy." He declared himself more attached to Ravenna than to any other place, except Greece; he praised its "delightful climate," and says he was never tired of his rides in the pine forest; he liked Ravenna, moreover, because it was

out of the beaten track of travellers, and because he found the higher classes of its society well educated and liberal beyond what was usually the case in other continental cities. He resided in it rather more than two years, "and quitted it," says the Countess Guiccioli, "with the deepest regret, and with a presentiment that his departure would be the forerunner of a thousand evils: he was continually performing generous actions: many families owed to him the few prosperous days they ever enjoyed; his arrival was spoken of as a piece of public good fortune, and his departure as a public calamity." The "Prophecy of Dante" was composed there, at the suggestion of the Countess Guiccioli; and the translation of the tale of "Francesca da Rimini" was "executed at Ravenna, where just five centuries before, and in the very house in which the unfortunate lady was born, Dante's poem had been composed." The "Morgante Maggiore," "Marino Faliero," the fifth canto of "Don Juan," "The Blues," "Sardanapalus," "The Two Foscari," "Cain," "Heaven and Earth," and the "Vision of Judgment," were also composed during his residence at

> "that place
> Of old renown, once in the Adrian sea,
> Ravenna! where from Dante's sacred tomb
> He had so oft, as many a verse declares,
> Drawn inspiration." *Rogers.*

Palaces.—The *Archbishop's Palace*, near the cathedral, is one of the most interesting edifices in Ravenna to the christian antiquary. The chapel, still used by the archbishops, is the one which was built and used by St. Peter Chrysologus in the fifth century, without the slightest alteration or change: no profaning hand has yet been laid on its altar or mosaics. The walls are covered with large plates of Greek marble, and the ceiling still retains its mosaics as fresh as when they were first made. In the middle they represent the symbols of the evangelists; and below, arranged in circles, the Saviour, the apostles, and various saints. The altar has some mosaics which belonged to the tribune of the cathedral previous to its re-erection. In one of the halls of the palace is a collection of ancient Roman and Christian inscriptions, with other fragments of antiquity. In the hall called the "Appartamento Nobile" is a bust of Cardinal Capponi by Bernini, and one of St. Apollinaris by Thorwaldsen. On the third floor is the small *Archiepiscopal library*, formerly famous for its records; but most of these disappeared during the political calamities of the city. It still however retains the celebrated MS. whose extraordinary size and preservation have made it known to most literary antiquaries: it is a brief of the twelfth century, by which Pope Pascal II. confirmed the privileges of the archbishops. The most ancient parchments preserved in these archives date from the fifth century.

The *Palazzo del Governo*, a building of the seventeenth century, recently restored, contains nothing to interest the stranger. The portico is supported by eight granite columns, with Gothic capitals, on four of which is the monogram of THEODORICUS.

The *Palazzo Comunale* has marble busts of seven cardinal legates, and a portion of the gates of Pavia, captured from that city by the inhabitants of Ravenna. The public archives formerly contained a large collection of historical documents, but most of them have disappeared, and the oldest dates only from the fourteenth century.

The *Palazzo Cavalli*, the *P. Lovatelli*, the *P. Rasponi*, the *P. Spreti*, &c., had all of them small galleries of paintings; but with few exceptions the patriotism of their noble owners induced them to transfer their collections to the Public Academy of the Fine Arts. The fine ceiling of the Pal. Giulio Rasponi, representing the death of Camilla queen of the Volsci, by *Agricola*, is interesting, because the figure of the queen is a portrait of Madame Murat, whose daughter married into the family.

The Library, Biblioteca Comunale, founded by the Abate D. Pietro Caneti of Cremona, in 1714, and subsequently enriched by private munifi-

cence and by the libraries of suppressed convents, contains upwards of 40,000 volumes, 700 manuscripts, and a large collection of first editions of the fifteenth century. Among its MS. collections, the most precious is the celebrated Codex of *Aristophanes* of the tenth century, long known as unique, and used by Bekker for the Invernizi edition, published at Leipzig in 1794. It is recorded of this MS. that Eugene Beauharnois wished to purchase it; but the inhabitants being resolved not to lose so great a treasure, concealed the volume. Cardinal Consalvi also endeavoured to deprive the citizens of it, and ordered them to sell it to the King of Denmark; but they were equally firm, and the affair at length terminated in two scholars from Copenhagen being sent to copy it. A MS. of *Dante*, on vellum, with beautiful miniatures of the fourteenth century, is preserved here: its version is little known. Among the *princeps* editions, which range from 1465 to 1500, are *the Decretals of Boniface VIII., on vellum, Mayence, Faust and Schœffer*, 1465; the *Pliny the Younger, on vellum*, 2 vols., *Venice, Gio. Spira*, 1468; *The Bible, with miniatures, on kid, Venice, Janson*, 1478; the *St. Augustine De Civitate Dei*, 1468; the *Dante of Lodovico and Alberto Piemontesi, Milan*, 1478. Among the miscellaneous collection may be noticed, the *History of the Old and New Testament, in Chinese, printed on silk*, and a series of upwards of 4,000 parchments, beginning with the eleventh and ending with the last century, chiefly relating to the order of Canonici Regulari Lateranensi.

The Museum, besides a good miscellaneous collection of vases, idols, bronzes, and carved work in ivory, contains a rich cabinet of *medals*, ancient and modern. The ancient are arranged in three classes: 1. Medals of the free cities; 2. Consular; and 3. Imperial. In the second class is one of Cicero, struck by the town of Magnesia, in Lydia: it bears on one side his profile and name in Greek characters, and on the other a hand holding a crown with a branch of laurel, an ear of corn, a bough of the vine bearing a bunch of grapes, with the inscription in Greek "Theodore of the Magnesians near Mt. Sipylus." It is supposed to be an unique example. The modern collection is also arranged in three classes: 1. Medals of the Popes from Gregory III.; 2. Medals of illustrious personages and of royal dynasties; 3. Coins of various Italian cities. In the first class is a fine medal of Benedict III., interesting because it is considered conclusive as to the fable of Pope Joan. In the second class is a complete series of the House of Medici, in eighty-four bronze medals of equal size.

The *Academy of the Fine Arts*, an admirable institution of recent date, does honour to the patriotic and enlightened feelings of the citizens. It contains a Pinacothek or museum of pictures, and a good collection of plaster casts of celebrated masterpieces both ancient and modern, contributed by different benefactors at Rome and Florence. Many of the resident nobility, desirous of promoting the design, have removed their family collections from their palaces and deposited them in this public museum, to which all classes of students have free access. The Comune likewise contributed the pictures in their possession; and the amiable Cardinal Archbishop Falconieri encouraged the institution by similar liberality and patronage. Among the works it contains may be mentioned the St. John Baptist and the St. Francis, by *Leonardo da Vinci*; head of St. Anna, *Correggio* (?); sketch of a Fury, *Michael Angelo*; the Crucifixion, *Daniel da Volterra*; St. John, *Guercino*; the Deposition, and a Portrait, *Baroccio*; the Deposition, the Nativity, *Guido*; the Virgin throned, *Sassoferrato*; Adam and Eve, the Magdalen, *Albano*; two portraits, *Tintoretto*; the Holy Family, Portrait of Charles V., the Deposition, the Nativity, Virgin and Child throned, *Luca Longhi*; a Nun, *Barbara Longhi*; the Deposition, *Vasari*; the flight out of Egypt, *Luca Giordano*; the Virgin throned, *Francesco da Co-*

tignola: Descent of the Holy Spirit, *Innocenzio da Imola;* St. Jerome, *Albert Durer;* two battles, *Rubens;* the chemist, *Gerard Dow;* a banquet, *Teniers;* landscapes, by *Vandervelde* and *Berghem.*

The *Hospital*, formerly a convent, was founded by Archbishop Codronchi at his own expense, in order to supersede the old hospital in the Via del Girotto. In the court is a cistern supposed to have been designed by M. Angelo.

The *Theatre*, erected in 1724 by Cardinal Bentivoglio, has four tiers of boxes, and is generally well supplied with the leading performers of Milan and other great towns of Italy.

The *Piazza Maggiore*, supposed to correspond with the ancient Forum Senatorium, has two granite columns erected by the Venetians, one of which bears the statue of St. Apollinaris by Pietro Lombardi; the other a statue of St. Vitalis by Clemente Molli, which replaced one of St. Mark by Lombardo, in 1509, when Ravenna was restored to the church. Between them is the sitting statue of Clement XII., with an inscription recording that it was erected by the "S. P. Q." of Ravenna, in gratitude for the service rendered by that pontiff in diverting the channel of the Ronco and Montone, by which the city was threatened.

The *Piazza dell' Aquila* is so called from the Tuscan column of grey granite surmounted by an eagle, bearing the arms of Cardinal Gaetani, to whose memory it was erected in 1609.

The *Piazza del Duomo* has a similar column of grey granite, surmounted with a statue of the Virgin, placed there in 1659.

The *Torre del Pubblico*, a large square leaning tower, cannot fail to attract the notice of the stranger, but nothing is known of its history or origin.

The *Five Gates* of Ravenna merit notice; the *Porta Adriana*, a handsome gateway of the Doric order, was built in 1585 by Cardinal Ferrerio, on the supposed site of the famous Porta Aurea built by Claudian and ruined by the Emperor Frederick II. The *Porta Alberoni*, formerly called P. Corsini in honour of Clement XII., was built by Cardinal Alberoni in 1739. The *Porta S. Mamante*, of the Tuscan order, so called from a neighbouring monastery dedicated to S. Mama, was built in 1612, and called P. Borghesia, in honour of Paul V. Near this, the French army of 1512 effected the breach in the walls by which they entered and sacked the city. The *Porta Nuova*, supposed to have been designed by Bernini, in the Corinthian order, occupies the site of the P. San Lorenzo, rebuilt in 1653 by Cardinal Donghi, under the name of P. Panfilia, in honour of Innocent X.; but the common name still remains. The *Porta Serrata*, so called because it was closed by the Venetians during their government of Ravenna, was re-opened by Julius II. under the name of P. Giulia, and restored in the seventeenth century by Cardinal Cibo under his own name; but the old title commemorative of the Venetians has survived the names both of the pope and of the legate. The *Porta Sisi*, in the Doric style, formerly called P. Ursisina, and P. di Sarsina, was rebuilt in its present form in 1568, on the site of an ancient gateway, the origin of which is unknown.

The *Fortress* of Ravenna, built by the Venetians in 1457, and then esteemed one of the strongest in Italy, supplies us in its present state of ruin with a commentary on the fall of the imperial city: it was partly demolished in 1735 to furnish materials for the Ponte Nuovo over the united stream of the Ronco and Montone, and little now remains but the foundations.

The *Port of Ravenna* is still much frequented by the trading barges of the Adriatic. The old Porto Candiano being rendered useless by the diversion of the Ronco and Montone, the *Canale Naviglio* was opened in 1737, for the purpose of effecting a direct communication with the sea at the new *Porto Corsini*. The length of this canal is about five miles, and a broad road has been made along its right bank, which contributes much to the accommodation of the city. Convenient boats

may always be hired here for the passage by the canals to Venice or Chioggia. (See the last Route.)

About a mile beyond the Porta Serrata is the *Mausoleum of Theodoric, king of the Goths*, now the church of Sta. Maria Rotonda: it was built by Theodoric himself, in the beginning of the sixth century. On the expulsion of the Arians, the zeal of the church in promoting the Catholic worship ejected the ashes of the king as an Arian heretic, and despoiled his sepulchre of its ornaments. It is a rotunda, built of square blocks of marble, resting on a decagonal basement, each side of which has a deep recess covered with a semicircular arch formed of eleven blocks of stone notched into each other. An oblique flight of steps on each side of the front leads to the upper story; they were added to the building in 1780. The lower part of the upper story, though circular within, is decagonal externally. In one of these sides is the door; in each of the other nine is a small square recess, said to have been formerly filled with a range of columns (?). Over these is a broad circular band, above which all the rest is also circular. The vault stones of the doorway are curiously notched into each other, forming a straight arch. Above the circular band is a row of small windows, over which is a massive cornice. The roof is a solid dome of marble, thirty feet in its internal diameter, hollowed out to the depth of ten feet; the thickness of the centre is about four feet, and of the edges about two feet nine inches. The weight of this enormous mass is estimated at above 200 tons. On the outside are twelve large pointed projections perforated as if designed for handles: they bear the names of the twelve apostles, but it is difficult to conceive how any statues could have stood on them. The summit is flat, and upon it is supposed to have rested the porphyry vase containing the ashes of the king (?). It is now divided into two unequal portions by a large crack, produced it is said by lightning. The basement is filled with water, and the lower story is buried to the top of the arcades, in consequence of the raising of the soil. The interior of the building is circular, with a niche opposite the door, apparently intended for an altar.

About two miles from the city is the *Church of Sta. Maria in Porto Fuori*, built towards the end of the eleventh century by B. Pietro Onesti, called *Il Peccatore*, in fulfilment of a vow to the Virgin made during a storm at sea in 1096. The left nave on entering the church contains the ancient sarcophagus in which the body of the founder was deposited in 1119. The chief interest of this church arises from its frescoes by *Giotto*, in noticing which Lanzi justly alludes to the honour conferred upon Ravenna by the family of Polenta, in leaving behind them at their fall the memory of two such names as Dante and Giotto. It is believed that the entire church was covered with the frescoes of that great master; and the lateral chapels, part of the left wall of the middle aisle, and other parts of the church still retain sufficient to give weight to this belief. The *Choir* is completely covered with his works; on the left wall are the Nativity, and the Presentation of the Virgin; the right wall contains the Death, Assumption, and Coronation of the Virgin, and the Massacre of the Innocents. The frescoes of the tribune represent various events in the life of the Saviour; under the arches are different Fathers and Martyrs; and on the ceiling are the four Evangelists, with their symbols, and four Doctors of the Church, all undoubted works of *Giotto*. The altarpiece of the Conception is by *Francesco Longhi*. The quadrangular tower, which is the base of the *Campanile*, is considered by local antiquaries to be the remains of the ancient *Faro* of the port, which is supposed to have been situated on this spot; from this circumstance the church derives the name of "*di Porto* without the walls."

Basilica of S. Apollinare in Classe.—No traveller should leave Ravenna without visiting this magnificent basilica, which is a purer specimen of christian art than any which can be found even in Rome. It lies on the road to Rimini, and may therefore be visited in passing by persons proceeding south; but the distance from the city (about three miles), will not deter the traveller interested in early Christian antiquities from devoting a day to it, as a separate excursion. About a quarter of a mile beyond the gates of the city a Greek cross on a small fluted marble column marks the site of the splendid Basilica of S. Lorenzo in *Cesarea*, founded by Lauritius, chamberlain of the Emperor Honorius, and destroyed in 1553 to supply materials for the Church of Sta. Maria in Porto within the city. This act of spoliation was opposed by the citizens; but the monks to whom the basilica belonged had obtained the consent of the pope, and the cardinal legate, Capo di Ferro, completed the work of destruction by sending all its columns excepting two, together with its precious marbles, to Rome. The ancient basilica was the last relic of the city of *Cesarea*. A short distance beyond, the united stream of the Ronco and Montone is crossed by the *Ponte Nuovo*, a bridge of five arches, erected while Cardinal Alberoni was legate of Romagna. The road crosses the marshy plain for about two miles; and on the very skirts of the pine-forest is *S. Apollinare in Classe*. This grand basilica, whose antiquities carry us back to the early ages of christianity, was built in 534, by Julian Argentarius, on the site of a temple of Apollo, and was consecrated by the archbishop, St. Maximian, in 549. It was formerly surrounded by a quadriporticus, but the lateral portions have been destroyed. It is built of thin bricks or tiles, in the manner of the ancient Roman edifices. The architrave of the door still retains the bronze nails, used to sustain the awning on solemn festivals. The interior is divided by columns of Greek marble into a nave and two aisles of lofty and imposing proportions. These columns, surmounted by capitals in imitation of the Corinthian order, support round-headed arches and a wall with double semicircular windows. From the nave twelve steps lead to the altar, placed above a crypt, and to the absis, which is circular internally, and polygonal on the exterior, like that of St. John Lateran. The floor is green with damp, and many times in the year the subterranean chapel of the saint is full of water. *The walls of the nave*, and part of those of the aisles, are decorated with a chronological series of *portraits of the bishops and archbishops* of Ravenna, beginning with St. Apollinaris of Antioch, a follower of St. Peter, who suffered martyrdom under Vespasian, A.D. 71. The portraits in the nave are mosaics, those in the aisles are painted; they come down in unbroken succession to the present archbishop, Cardinal Falconieri, who is the 126th prelate from the commencement, giving an average of fourteen years to each. The other mosaics of the nave have disappeared, and the marbles which once covered the walls of the side aisles were carried off by Sigismund Malatesta, to adorn his church of S. Francesco, at Rimini. In the middle of the nave is a small altar of Greek marble, dedicated to the Virgin by St. Maximian, in the sixth century. *In the left aisle* are four sarcophagi of Greek marble, covered with bas-reliefs and christian symbols, in which are buried four archbishops of the see. On the wall between, there is an inscribed stone with an inscription, beginning OTHO III. ROM. IMP., recording, as a proof of his remorse for the murder of Crescentius, that "ob patrata crimina," he walked barefooted from Rome to Monte Gargano, and passed forty days in penance in this basilica, "expiating his sins with sackcloth and voluntary scourging." *In the right aisle* are four sarcophagi, similar to those just described, and likewise containing the remains of early

archbishops of the diocese. All these tombs were placed in the early ages of the church under the external portico, and were removed to their present places as a measure of security. A long inscription in the wall of this aisle, beginning "*In hoc loco stetit Arca*," records that the body of St. Apollinaris was formerly buried there. On each side of the grand doorway is a sarcophagus of Greek marble, larger than the preceding, but covered with similar ornaments and symbols. The high altar, beneath which rests the body of the saint, is rich in marbles and other ornaments; the baldacchino is supported by four precious columns of Oriental "bianco" and "nero antico." The *tribune* or absis, and the arch immediately in front of it, are covered with *mosaics* of the sixth century, in the highest state of preservation. The upper part represents the Transfiguration; the hand of the Almighty is seen pointing to a small figure of the Saviour, introduced into the centre of a large cross, surrounded by a blue circle studded with stars. On the top of the cross are the five Greek letters expressing "Jesus Christ, the Saviour, the Son of God." On the arms are the Alpha and Omega; and at the foot the words "Salus Mundi." Outside the circle are Moses and Elijah; and below are three sheep, indicating the three apostles—Peter, James, and John. In the middle mosaic is St. Apollinaris, in archiepiscopal robes, preaching to a flock of sheep, a common symbol of a Christian congregation. Between the windows are the portraits of S. Ecclesius, S. Severus, S. Ursus, and S. Ursicinus, in pontifical robes, in the act of blessing the people. On the left wall is represented the consecration of the church, by St. Maximian; on his left stand two priests; and on his right the Emperor Justinian, with his attendants, one of whom is supposed to be the founder of the church. On the right wall are represented the sacrifices of Abel, Melchisedek, and Abraham. On the arch is a series of five mosaics: that in the middle represents the Saviour, and the symbols of the four evangelists; in the second are seen the cities of Bethlehem and Jerusalem, from which a number of the faithful, under the form of sheep, are issuing; in the third is a palm, as a symbol of victory; the fourth contains the archangels Michael and Gabriel; and the fifth, St. Matthew and St. Luke. Under the high altar is the ancient tomb of St. Apollinaris, now damp and green from frequent inundations. The stone book by the side of the altar is called the breviary of Gregory the Great.

The ancient town of *Classis* of which this noble basilica is the representative, was one of the three districts of Ravenna in the time of Augustus. It was, as its name imports, close to the sea, now four miles distant, and was the station of the Roman fleet. With the exception of the present church, the town was totally destroyed by Luitprand, king of the Lombards, in 728.

The celebrated *Pineta*, or *Pine Forest*, is approached not far beyond the basilica, and the road to Rimini skirts it as far as Cervia. This venerable forest, the most ancient perhaps in Italy, extends along the shores of the Adriatic for a distance of twenty-five miles, from the Lamone north of Ravenna, to Cervia on the south, and covers a flat sandy tract, varying in breadth from one to three miles. It affords abundant sporting; and the produce of its cones, said to average 2000 rubbii annually and esteemed the best in Italy, yields a considerable revenue. It wants, however, the picturesque appearance of a deciduous forest, as the foliage of the stone pine never descends low enough to unite with the low bushes, which occasionally fill up the vacant spaces. No forest in the world is more renowned in classical and poetical interest: it is celebrated by Dante, Boccaccio, Dryden, and Byron; it supplied Rome with timber for her fleets; and upon the masts which it produced the banner of Venice floated in the days of her supremacy. One part of the forest

still retains the name of the *Vicolo de' Ponti*, from a tradition that it is the spot where Dante loved to meditate:—

"Tal, qual di ramo in ramo si raccoglie,
Per la pineta in sul lito di Chiassi,
Quando Eolo scirocco for discioglie."
Purg. xxviii. 20.

Boccaccio made the Pineta the scene of his singular tale *Nastagio degli Onesti*; the incidents of which, ending in the amorous conversion of the ladies of Ravenna, have been made familiar to the English reader by Dryden's adoption of them, in his *Theodore and Honoria*. Count Gamba relates that the first time he had a conversation with Lord Byron on the subject of religion, was while riding through this forest, in 1820. "The scene," he says, "invited to religious meditation; it was a fine day in spring. 'How,' said Byron, 'raising our eyes to heaven, or directing them to the earth, can we doubt of the existence of God?—or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are formed?'" The Pineta inspired also those beautiful lines in the third canto of Don Juan:—

"Sweet hour of twilight!—in the solitude
Of the pine-forest, and the silent shore
Which bounds Ravenna's immemorial wood,
Rooted where once the Adrian wave flow'd o'er,
To where the last Cæsarean fortress stood,
Evergreen forest! which Boccaccio's lore
And Dryden's lay made haunted ground to me,
How have I loved the twilight hour and thee!

"The shrill cicalas, people of the pine,
Making their summer lives one ceaseless song,
Were the sole echoes, save my steed's and mine,
And vesper bell's that rose the boughs along:
The spectre huntsman of Onesti's line,
His hell dogs, and their chase, and the fair throng
Which learn'd from this example not to fly
From a true lover,—shadow'd my mind's eye."

Colonna de' Francesi. About two miles from Ravenna, on the banks of the Ronco, is the square column or pilaster, erected in 1557 by Pietro Donato Cesi, president of Romagna, as a memorial of the battle gained by the combined army of Louis XII. and the Duke of Ferrara, over the troops of Julius II. and the King of Spain, April 11, 1512. Four inscriptions on the medallions of the pilaster, and an equal number on the four sides of the pedestal, record the events of that memorable day. We have already alluded to this sanguinary battle in a preceding page. Lord Byron mentions the engagement and the column in a passage quoted in the description of the tomb of Dante, and commemorates the untimely fate of the heroic Gaston de Foix, who fell in the very moment of victory. "The monument of such a terrible engagement, which left 20,000 men dead on the field, and made the Chevalier Bayard write from the spot: 'If the king has gained the battle, the poor gentlemen have truly lost it,' is little funereal or military; it is ornamented with elegant arabesques of vases, fruit, festoons, dolphins, and loaded with eight long tautological inscriptions, and one of them is a rather ridiculous *jeu de mots*." The speech that Guicciardini makes Gaston address to the soldiers on the banks of the Ronco, is one of the most lauded of those pieces, diffuse imitations of the harangues of ancient historians. Besides the illustrious captains present at this battle, such as Pescario, Fabrizio Colonna, the Marquis della Palude, the celebrated engineer Pedro Navarra, taken prisoners by the French, and Anne de Montmorency, yet a youth, afterwards constable of France under four kings, who began his long disastrous military career amid this triumph, several persons eminent in letters were there; Leo X., then Cardinal de' Medici and papal legate to the Spaniards, was taken prisoner; Castiglione and Ariosto were present. The bard of Orlando, who has alluded to the horrible carnage he witnessed there, must have been powerfully impressed by it, to paint his battles with so much fire. In several passages of his poem Ariosto

attributes the victory on this occasion to the skill and courage of the Duke of Ferrara. It has been stated that Alfonso, in reply to an observation that part of the French army was as much exposed to his artillery as the army of the allies, said to his gunners, in the heat of the conflict, 'Fire away! fear no mistake—they are all our enemies!' Leo X. redeemed the Turkish horse which he rode on that day, and used it in the ceremony of his *possesso* (taking possession of the tiara at St. John Lateran), celebrated April 11, 1513, the anniversary of the battle. He had this horse carefully tended till it died, and permitted no one to mount it."—*Valery.*

ROUTE 13.

RAVENNA TO RIMINI.

35 Miles.

This is a good road, although not supplied with post horses. It follows the coast of the Adriatic, but presents few objects of picturesque beauty, and the sea is generally concealed by banks of sand.

The first portion of the Route, as far as S. Apollinare in Classe and the Pineta, has been described in the account of that magnificent basilica in a previous page. After passing through the Pineta for several miles, the road crosses the Savio, and passes through *Cervia*, an episcopal town of 1,150 souls, in an unhealthy situation close to the salt works upon which its prosperity depends. Farther south is *Cesenatico*, a town of about 4,000 souls, partly surrounded with walls, but presenting no object of any interest to detain the traveller. It is about half way between Ravenna and Rimini, and is therefore the usual resting place of the vetturini.

Beyond this, we pass some small torrents which have been erroneously supposed to be the Rubicon. Farther on, at the distance of nine miles from Rimini, near San Martino, we cross a wooden bridge spanning a considerable and rapid stream flowing into the sea from Sant' Arcangelo, and called by the country people on the spot *Il Rubicone*. The reasons for regarding this as the Rubicon, to the exclusion of the numerous streams whose pretensions to that honour have been advocated by former travellers, are stated at length in the next Route.

The present road falls into the high post road shortly before it reaches the Marecchia, and Rimini is entered by the Bridge of Augustus.

35 miles, RIMINI (Route 14).

ROUTE 14.

BOLOGNA TO ANCONA, BY FORLI, RIMINI, SAN MARINO, AND FANO.

16 Posts.

The road from Bologna to Forlì traverses part of the ancient *Via Emilia*, which extended from Piacenza to Rimini. It is the high post road, and is not only perfectly level, but pursues a straight line through Imola and Faenza to the walls of Forlì. The country through which it passes is rich and highly cultivated, and is one of the most productive districts in the States of the Church.

Leaving Bologna, the road crosses the Savena and the Idice (*Idex*), and proceeds through the village of S. Lazzaro, to

1½ S. Niccolò, a small village and post station. Between this and Imola we pass through *Castel S. Pietro*, on the Sillaro (*Silarus*), a fortified town of the middle ages, whose castle was built by the Bolognese in the thirteenth century. It now contains, with Poggio, 5,068 inhabitants. Between Castel S. Pietro and Toscanella, we leave the Legation of Bologna and enter that of Ravenna.

1½ *Imola* (*Inn*,-La Posta, dirty). This ancient town occupies the site of Forum Cornelii, and is situated on the Santerno, the ancient Vatrenus. It is generally considered to have been founded by the Lombards after the decline of the Roman empire. In the middle ages, its position between the Bolognese and Romagna made it an important acquisition in the contests for power,

and it was successively held by the different chiefs who exercised such important sway in the cities of central Italy. It was united to the church under Julius II. As Forum Cornelii, and one of the stations of the Flaminian way, it was a city of some importance; it is mentioned by Cicero, and by Martial in the following lines (iii. Ep. 3):

"Si veneris unde requiret,
Æmiliæ dices de regione viæ.
Si quibus in terris, qua simus in urbe rogabit,
Cornelî referas me, licet, esse Foro."

The present town, which has a population of 9,772 souls, contains little to detain the traveller. Among its public establishments are the *Hospital*, a *Theatre* whose architecture has been greatly overpraised, and a small *Public Library*, containing the celebrated MS. Hebrew Bible on parchment, of the thirteenth century, so highly praised and described by Cardinal Mezzofanti, and an Arabic MS. on legislation taken by Count Sassatelli of Imola from the Turks, and attributed to the seventeenth century.

The *Cathedral*, dedicated to S. Cassiano, martyr, contains the bodies of that saint, and of St. Peter Chrysologus, the eloquent archbishop of Ravenna, who was born here about A.D. 400. Imola is also the birthplace of Vassalva, the celebrated anatomist, born here in 1666. The bishopric of Imola dates from 422, in the pontificate of Celestin I.; S. Cornelius was the first bishop. Pius VII. was bishop of Imola at the period of his elevation to the pontificate in 1800.

The works of Innocenzio da Imola (Francucci) must not be looked for in this his native town; the Palazzo Pubblico contained two paintings from his hand, but, as Lanzi remarks, he lived almost entirely in Bologna, and probably found little patronage in the city of his birth.

[A road leads from Imola to Ravenna, through Lugo, 5 posts (Route 12); but travellers not desirous of visiting *Lugo* will find it the more direct way to proceed to Faenza, where they will find a shorter and excellent road to the city of the exarchs through a most interesting country. See Route 10.]

Leaving Imola, we pass the Santerno by a handsome bridge of recent construction. Midway between it and Faenza is *Castel Bolognese*, so called from the strong fortress built there by the Bolognese in 1380. It was surrounded with walls in 1425, and in 1434 was the scene of the decisive battle between the Florentines and the army of the Duke of Milan. The war of that year, caused by the admission of a Milanese garrison into Imola, in violation of a solemn treaty, was completely settled by this victory. It took place on the 28th of August, the Milanese being commanded by Piccinino, and the Florentines by their general Niccolò di Tolentino, and Gattamelata, the Venetian captain. The army of the Florentines, amounting to 9,000 men, were completely overthrown; Tolentino, Orsini, and Astorre Manfredi lord of Faenza, were made prisoners, together with the entire army, with the exception of 1,000 horse; and what is more remarkable, only four were left dead on the field, and only thirty wounded. The results however were immediate, and peace on a more permanent footing was established in the following year. Beyond Castel Bolognese, the Senio (*Sinuus*) is crossed.

I FAENZA (*Inn*, La Posta, good). This city occupies the site of the ancient *Faventia*, famous in the history of the civil wars for the victory of Sylla over the party of Carbo. It is situated on the Lamone (*Anemo*), and contains a population of 19,752 souls. It has several fine buildings, and is built in the form of a square, divided by four principal streets which meet in the Piazza pubblica: it is entirely surrounded by walls. Faenza is memorable in Italian history for its capture and sack by the celebrated English condottiere, Sir John Hawkwood, of Little Hedingham, in Essex, then in the service of the pope (Gregory XI.): he entered the town March 29, 1376, and delivered it up to a frightful military execution; 4,000 persons, says Sismondi, were put

to death, and their property pillaged. Among the masters under whose sovereignty Faenza figures in the middle ages, the Pagani will not fail to suggest themselves to the reader of Dante. The divine poet, in the beautiful passage figuring Machinardo Pagano under his armorial bearings, a lion azure on a field argent, says in reply to the inquiry of Guido da Montefeltro,

"La città di Lamone e di Santerno
Conduce il leoncel dal nido bianco,
Che muta parte dalla state al verno."
Inf. xxvii.

The old tradition that Faenza takes its name from Phaëton is alluded to by a modern poet, who unites the accomplishments of a scholar with the distinction of being the representative of one of the most illustrious families of Bologna;

"Ecco l'eccelsa
Città che prese nome di colui
Chi si mal carreggiò la via del sole
E cadde in Val di Po."
Count Carlo Popoli's Eremo, canto ii.

Faenza is supposed to have been the first Italian city in which the manufacture of earthenware was introduced: its antiquity, indeed, as well as its ancient reputation beyond the Alps are proved by the adoption of the name *faïence* into the French language. The manufacture still flourishes, although it has been long surpassed by the productions of the north: the imitation of Etruscan vases is now pursued in these factories with success, and is a source of considerable profit. Another branch of industry inherited by the inhabitants from their ancestors, and still in operation, is the spinning and weaving of silk: the art is said to have been introduced into Faenza by two monks on their return from India, who erected their largest spinning machine here in 1559. The enterprising citizens have added to these manufactories a large paper-mill situated about three miles beyond the walls; and the spirit of activity thus created exercises a most beneficial influence not only on the condition of the people, but on the wealth and character of the town.

The *Liceo*, or College, contains some examples of *Jacomone*, one of the best imitators of Raphael, and the supposed painter of the cupola of S. Vitale at Ravenna, whose birth of the Virgin in the Domenican Church received the praise of Lanzi.

The *Cathedral*, dedicated to S. Costanzo, the first bishop of the see, A.D. 313, is remarkable for the celebrated picture of the Holy Family by *Innocenzio da Imola*, which Lanzi calls a "quadro stupendo." The Capuchin Convent outside the town has a fine picture of the Virgin and St. John by *Guido*, which which was despatched by the French to the Louvre, but it fortunately only reached Milan, and was subsequently restored. Faenza has produced many native painters whose names and works are interesting rather as supplying connecting links in the history of the Italian schools, than for any remarkable eminence as followers of the school of Raphael. Among these Lanzi enumerates Jacomone, mentioned above, whom he identifies with Jacomo Bertucci; Giulio Tondizzi, pupil of Giulio Romano, who painted an altarpiece for the church of St. Stephen; Antonio da Faenza; Figurino da Faenza, identified with Marc Antonio Rocchetti, another pupil of Giulio Romano; Niccolò Paganelli, Marco Marchetti, or Marco da Faenza, painter of the massacre of the Innocents in the Vatican; Gio-Battista Armenini, author of "Veri Precetti della Pittura;" Niccolò Pappanelli, who painted a St. Martin for the cathedral, "si bel condotto," says Lanzi, "e per la parte di disegno, e pel forte colorito, e per la espressione, ch' è una maraviglia." In addition to these native painters, Faenza claims the honour of being the birthplace of Torricelli, the celebrated philosopher and mathematician.

Among the public establishments of Faenza, the *Hospital* and *Lunatic Asylum* will engage the attention of, at least, the professional tourist. "The Hospital, when I visited it in 1839, was extremely dirty and ill-arranged; the Lunatic Asylum was under the same roof The insane patients were badly

attended to, and no system of treatment was pursued: indeed, so far from finding there the philanthropic improvements mentioned by some former travellers, I witnessed scenes within its walls which realized all those humiliating details respecting the treatment of lunatics, which form so dark a page in the history of medicine during the worst periods of civilization."—*Dr. Fraser.*

The *Palazzo Comunale* was formerly the palace of the Manfredi, lords of Faenza. Its middle window, covered with iron grating, is pointed out as the scene of one of those domestic atrocities which figure so conspicuously in the annals of Italian families during the middle ages. It recalls the fate of "Galeotto Manfredi, killed by his wife Francesca Bentivoglio, a jealous and injured Italian, who seeing that he was getting the advantage of the four assassins she had concealed under the bed, leaped out of her bed, snatched up a sword and despatched him, a crime which renewed and surpassed at the end of the fifteenth century the tragic attempts recounted in the fable of Clytemnestra, and of Rosamond in the history of the middle ages. Monti wrote a fine tragedy on Galeotto Manfredi. The window of the chamber that witnessed the murder may still be seen; the marks of the blood are said to have disappeared within these few years under the Italian whitewashing. Lorenzo de' Medici subsequently interested himself in the fate of Francesca, kept imprisoned by the inhabitants of Faenza, and obtained her release; he even consented, at the prayer of her father Bentivoglio to intercede with the pope, that she might be relieved from ecclesiastical censures. The motive that Bentivoglio stated to Lorenzo, in persuading him to take this step, may seem strange: *he intended to find her another husband.*"—*Valery.*

The *Zanelli Canal*, so called from Signor Scipione Zanelli, by whom it was opened in 1782, connects Faenza with the Adriatic. It begins at the Porta Pia, and after traversing Romagna for the distance of thirty-four miles, falls into the large canal called Il Pò di Primaro, at S. Alberto.

About four miles from Faenza are the saline springs and baths of *San Cristoforo*, known since the close of the fifteenth century; and at an equal distance from the town are the ferruginous springs of *Chiusa*, both of which are held in high repute for their medicinal properties.

The country around Faenza is not to be surpassed in richness and fertility: it was praised by Pliny, Varro, and Columella, and is still the theme of every traveller.

[An excellent road, not yet made a post road, leads from Faenza to Ravenna, distant about twenty-four miles. Route 10.]

Leaving Faenza, the Lamone is crossed, and the road proceeds along the plain, passing the Montone (*Utens*) between it and Forlì. This stream divides the Legation of Ravenna from that of Forlì, and after uniting with the Ronco (*Bedesis*) below the city, falls into the Adriatic near Ravenna.

1 FORLI (*Inn*, La Posta, good). This city, situated at the foot of the Apennines, in a pleasant and fertile plain watered by the Ronco and Montone, is the capital of a legation comprehending 100 square leagues and 194,399 inhabitants. The city itself, by the census of 1833, contains a population of 15,637 souls, and is the residence of the cardinal legate. It is said to occupy the site of *Forum Livii*, founded by Livius Salinator after the defeat of Asdrubal. During the middle ages it was a place of some importance as a free city, but it at length fell into the power of the Malatesta and Ordelaffi. This illustrious family, whose name was so well known from the end of the thirteenth to the beginning of the sixteenth century as princes of Forlì, became extinct in the person of Luigi Ordelaffi, who died in exile at Venice about 1504, after having in vain offered to sell the principality to that republic. Forlì was attached to the church almost immediately after that event by Pope Julius II. The Ordelaffi are mentioned

by Dante under the figure of the green lion borne on their coats of arms, in a fine passage containing an allusion to the defeat of the French army at Forlì by Guido da Montefeltro:

"La terra, che fe' già la lunga prova,
E di Franceschi sanguinoso mucchio,
Sotto le branche verdi si ritrova."
Inf. xxvii.

It is a handsome and finely built city; its architecture, particularly in many of the private palaces, is remarkably imposing: the Palazzo Guerini, built after the designs of Michael Angelo, the Palazzo Comunale, and the Monte di Pietà may be more especially mentioned among its best public edifices. It has a circus for the game of *pallone*, and a public garden.

The Cathedral di Santa Croce is celebrated for the chapel of the Madonna del Fuoco, the cupola of which was painted by *Carlo Cignani* after a labour of twenty years, pursued with such untiring interest that it was necessary to commence the removal of the scaffolding before he would complete it. "He passed," says Lanzi, "the last years of his long life at Forlì, where he established his family and left the grandest monument of his genius in that fine cupola, which is perhaps the most remarkable work of art which the eighteenth century produced. The subject, like that in the cathedral of Parma, is the Assumption of the Virgin; and here as there is painted a *true paradise*, which is loved the more it is contemplated. He spent twenty years on his work, visiting Ravenna from time to time to consult the cupola of Guido, from which he borrowed the fine St. Michael and some other ideas. They say that they removed the scaffolding against his will, as he never made an end of retouching and finishing his work in his accustomed style of excellence (non *facendo esso mai fine* di ritoccare, e di ridurre il lavoro alla usata sua squisitezza)." A *ciborium* in this cathedral is shown as the design of Michael Angelo, with a *reliquiary* of carved and enamelled work of the fourteenth century, supposed with great probability to be the work of German artists. The magnificent door of the grand entrance is ornamented in the same style as that of Rimini with sculptures and bas-reliefs of the fifteenth century.

The *Church of S. Filippo Neri* contains a picture of S. Francesco di Sales, by *Carlo Maratta*, considered by Lanzi to be one of his most carefully studied works; a S. Giuseppe, by *Cignani;* and two fine works, by *Guercino*—the Christ, and the Annunciation, in which the angel is represented as receiving the commands of the Almighty.

The Church of *S. Girolamo* contains the superb picture of the Conception, one of the masterpieces of *Guido;* it represents the Madonna surrounded by a cloud of angels. This church contains the tomb of Giobattista Morgagni the celebrated anatomist, and the mausoleum of Barbara Ordelaffi (1466). The chapel adjoining is said to be by Mantegna.

The *Church of S. Mercuriale*, dedicated to the first bishop of Forlì, and belonging to the monks of Vallombrosa, contains the chapel de' Ferri, which has a beautiful painting by *Innocenzio da Imola*, and is decorated with fine sculptures of 1536. The campanile is remarkable for its architecture and great height.

The house adjoining the *Spezeria Morandi* still exhibits some traces of the extraordinary frescoes with which its exterior was adorned by the famous Melozzo da Forlì. This celebrated painter and mathematician, called by his contemporaries the "splendour of all Italy," and ranked by Paccioli among the "*famosi e supremi*" perspective draughtsmen of his time, was, as his name imports, a native of the city; and he is supposed by many writers to have been a pupil of Pietro della Francesca, from whom probably his mathematical knowledge was derived. Lanzi, describing these frescoes, says he covered "the front of a *spezeria* with arabesques of the best style, and over the entrance a half figure remarkably well painted, in the act of pounding drugs." It is much to be regretted

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that these remains of so interesting a master have not been more carefully preserved: they are now nearly destroyed, and in a few years will not be even traceable.

Forlì has a very fine piazza, a university, and numerous wealthy palaces. The *Palazzo Comunale* has a fine bust by Desiderio da Settignano; and in the Casa Manzoni is a repetition of the Danzatrice of Canova. Cornelius Gallus the poet, Flavio Biondi the historian, and Morgagni the anatomist, whose tomb has been already noticed, were natives of this town.

The Citadel was founded by Cardinal Albornoz in 1361, and enlarged by the Ordelaffi and Riarii under Innocent VI.; it is now used as a prison. The ruined *Ramparts* recall many historical associations of the middle ages. In the fifteenth century the sovereignty of Forlì and Rimini was vested in Girolamo Riario the nephew, or as some suppose the son, of Sixtus IV. He was one of the chief actors in the conspiracy of the Pazzi, and had married Catherine Sforza, the natural daughter of Gian Galeazzo, an alliance by which he secured the powerful protection of the house of Sforza. His enemies did not venture to attack openly a prince so protected; but at the instigation it is said of Lorenzo de' Medici, the captain of his guard and two of his own officers stabbed him while at dinner in his palace of Forlì. The conspirators threw the body out of the window, and the populace dragged it round the walls. The insurgents having seized his wife and children and thrown them into prison, proceeded to demand the keys of the citadel; but the commander refused to surrender unless ordered to do so by Catherine Sforza herself. The conspirators accordingly allowed her to enter the gates, retaining her children as hostages for her return; but she had no sooner passed within the walls, than she gave orders to fire on the besiegers. When they threatened to resent this by inflicting summary vengeance on her children, she mounted the ramparts between the gates of Cesena and Ravenna, and exclaimed "Si vous les tuez, j'ai un fils à Imola, j'en porte un autre dans mon sein, qui grandiront pour être les vengeurs d'un semblable crime." The populace, intimidated by her courage, did not execute their threat, and the house of Sforza shortly afterwards avenged the indignities she had suffered. In 1499, Catherine again defended Forlì against the combined forces of France and the Church under Cesar Borgia and Ives d' Allegre; but after an heroic struggle, in which she is described as contesting every inch of ground, retreating before her assailants from tower to tower, she was captured and sent a prisoner to the castle of St. Angelo. Machiavelli, although the counsellor of the alliance with Borgia, celebrates the "magnanimous resolution" of this remarkable woman, and her conduct is recorded with admiration by most of the contemporary historians.

[A road leads from Forlì along the left bank of the Ronco to Ravenna, about twenty miles distant (Route 9); and there is an excellent road across the Apennines to Florence, Route 8.]

The road to Rimini crosses the Ronco soon after leaving Forlì, and is generally in excellent order, being constructed on the ancient *Via Emilia* throughout its entire course.

Beyond Forlì is the small town of *Forlimpopoli*, with a population of 4,191, which almost retains its ancient name of Forum Popilii. It was ruined by Grimoaldo, king of the Lombards, in 700; and after being restored, was again deprived of its consequence by the cardinal legate in 1370, who removed the seat of his government to *Bertinoro*. The latter town is placed on a hill, whose slopes are famous for their wines. It was one of the ancient fiefs of the Malatesta, by whom it was given to the church. Under Alexander VI. it became the property of Cesar Borgia. The town of *Polenta* near it gave rise to the eminent family of Polentani at Rimini.

In the war of 1815, nearly all the towns of this coast became the scenes of well-fought battles between Murat and

the allies. Forlimpopoli witnessed one of the first of these contests. The imperial troops, on the 21st April, under Geppert and Neipperg, crossed the Ronco and drove Murat from his position near Forlimpopoli, while another detachment was at the same time driven from Polenta. The different towns of Romagna successively fell into the hands of Austria, and the history of the war is a series of struggles for the possession of the strong positions of the country, until the decisive battle of Tolentino drove the Neapolitans beyond the States.

After passing the torrents Avusa, Bevano, Bevanella, and Arla, the river Savio (*Sapis*) is crossed close under the walls of Cesena by a fine bridge constructed of Istrian marble by Clement VIII., and lately restored.

1¼ Cesena (*Inn*, Posta), still retaining the name of the last town of Cisalpine Gaul on the Emilian way. It is a neat town of 8,043 inhabitants, prettily situated in an agreeable and fertile country, on the slopes of a hill overlooking the road and washed by the Savio. This description of its position will not fail to recall to the Italian scholar the lines of Dante:

" E quella, a cui il Savio bagna il fianco,
Cosi com' ella sie' tra il piano e il monte,
Tra tirannia si vive e stato franco."
Inf. xxvii.

The *Palazzo Pubblico* in the great piazza is a fine building, and is ornamented with a statue of Pius VI., who was a native of the town, as was also his successor Pius VII. In the interior of the palace is a remarkable picture of the Virgin and saints, by *Francesco Francia*. The *Capuchin Church* contains a fine work of *Guercino*. The principal object of interest in Cesena is the Library, founded by Domenico Malatesta Novello, brother of Sigismund lord of Rimini, in 1452, and rich in MSS. belonging now to the Minor Conventuals. The manuscripts, like those of the Laurentian at Florence, are chained to the desks. Many of them were executed by order of Malatesta himself. The public enjoy the rare privilege of taking home the books, with the exception of MSS. and first editions. The oldest and most curious MSS. in the collection are the Etymologies of S. Isidore, of the eighth or ninth century. It was in this library that Paulus Manutius shut himself up for a considerable time to collect materials for his editions. The establishment was founded by Malatesta, when that illustrious warrior returned to Cesena severely wounded, and was bequeathed by him to the Franciscans with an annuity of 200 golden ducats.

Cesena is one of the earliest Italian bishoprics, the first bishop, St. Philemon, having been appointed A.D. 92, under St. Clement I. In the turbulent pontificate of Gregory XI. the town was ferociously pillaged by the infamous cardinal legate Robert of Geneva, whom the pope sent into Italy from Avignon with a Breton company of adventurers. He entered Cesena, February 1, 1377, and ordered all the inhabitants to be massacred. Sismondi says that he was heard to call out during the fearful scene, "I will have more blood! Kill all! Blood! blood!"

About a mile from Cesena, on a commanding hill, is the handsome church of Santa Maria del Monte, the reputed work of Bramante, where many urns and other relics have been found. Pius VII. took the vows as a Benedictine monk in the adjoining monastery, and was long known there as the Padre Chiaramonte.

A few miles south of Cesena are the sulphur mines, which in a great measure supply the sulphuric acid works of Bologna, and the sulphur refinery at Rimini. The sulphur is beautifully crystallised, and is imbedded in the tertiary marine marls. The mines of the whole district between Cesena and Pesaro are so rich that double the quantity now produced might easily be obtained. Large quantities are exported, and the trade is rapidly increasing under the management of Count Cisterni of Rimini.

Soon after leaving Cesena, the little rivers Rugone and Pisatello, often mistaken for the Rubicon, are crossed; and

between Cesena and Savignano by the roadside stands a column inscribed with a *Senatus-Consultum*, denouncing as sacrilegious any one who should presume to cross the Rubicon with a legion, army, or cohort. It was considered authentic by Montesquieu, but no doubt is now entertained that it is apocryphal. Beyond it the road crosses the bridge of Savignano, a remarkable Roman work of the consular period, built of travertine, and little noticed by travellers. The small stream which flows under it, the Fiumicino, or Savignano (for it is called indifferently by both names), has had almost as many believers as the Pisatello that it is the true representative of the Rubicon, the celebrated line of separation between ancient Italy and Cisalpine Gaul. It unites with the Rugone and Pisatello, and falls into the Adriatic at Due Bocche. Dr. Cramer thought that these united streams, which are here known as the Fiumicino, must be identified with the Rubicon; but we shall presently arrive at one which has much more claim than either of these to the title of Rubicon.

1 *Savignano*, a fine country town of 4,035 inhabitants (*Inn*, Posta). Savignano has been considered to mark the site of *Compitum Viæ Æmiliæ;* but many antiquaries are disposed to place that ancient town at Longiano, a village a few miles farther inland, where there are ruins among which several relics confirming this opinion have been found. Some years ago Savignano was the favourite residence of Cavaliere Borghese, the removal of whose collection of ancient coins to San Marino was considered a public loss. The town was fortified in 1361, during the pontificate of Innocent VI.

A few miles beyond this place, before arriving at the town of Sant' Arcangelo, the road crosses by a Roman bridge a stream of considerable magnitude, which is called by the country people to this day *Il Rubicone*, affording a curious commentary on the speculations of travellers. It flows directly into the Adriatic, after a course of about twenty-five miles from its source between Monte Tiffi and Sarsina, rising about midway between the Savio and the Marecchia, and running parallel to the latter river for several miles. At its mouth it is a powerful and copious stream, and if its course be carefully examined the traveller can hardly avoid arriving at the conclusion that it is more likely to have formed a boundary than any of the others he has passed. It is moreover laid down as the Rubicon in the minute custom-house map lately published for official purposes by the papal government, and in the unrivalled map of Tuscany and its frontiers by the celebrated Padre Inghirami. A still more decisive proof is the fact that the peasantry, who can have no interest in upholding the theories of travellers, give it the name of Il Rubicone. From all these circumstances, and from an attentive examination of the ground, we are disposed not only to pronounce this stream to be the Rubicon, but to entertain surprise that its claims have been so much overlooked by former tourists, who were probably misled by the inscriptions which Gruter detected to be a fabrication of the antiquaries of Cesena. It will, perhaps, be useful to give a summary of the several streams between Cesena and Rimini, which have been considered the Rubicon, in order that travellers may follow out the investigation for themselves. 1st, the Rugone, rising near Roversano and Serrivoli, and flowing under Ruffio into the Adriatic, course about eighteen miles; 2nd, the Pisatello, rising near Monte Leone, and uniting with the Rugone shortly before it falls into the sea, course about sixteen miles; 3rd, the Savignano or Fiumicino, rising near Sogliano, and joining the two streams just mentioned before their junction with the sea, course about sixteen miles; 4th, the Rubicone, rising close to the Tuscan frontier, between Monte Tiffi and Sarsina, and flowing direct to the Adriatic, receiving some minor torrents in its course, and becoming an ample stream at the embouchure, course about twenty-five miles. In

regard to the three first, no doubt can exist on the mind of any one who is acquainted with the country that the names of the different streams have been indiscriminately applied first to one stream and then to another, producing great confusion, and calculated to mislead the traveller even more than the spurious inscriptions already noticed.

We enter Rimini on this side by the noble *Bridge of Augustus*, erected over the Marecchia, the ancient Ariminus, more than eighteen centuries ago, and still one of the best preserved monuments of Italy. It was begun by Augustus and finished by Tiberius: it has five arches, and is constructed entirely of white marble. The principal arches have a span of twenty-seven feet, and the thickness of the piers is nearly thirteen feet. The inscriptions on it and the lituus are scarcely to be traced, but a copy is preserved on a tablet under the Porta S. Giuliano. The river at this point separates Romagna from the ancient province of Pentapolis; and the Via Æmilia from Piacenza and Bologna here falls into the Via Flaminia. This bridge was the scene of a sanguinary contest between the Austrian grenadiers and the revolutionists in the last outbreak of Romagna; and many lives were lost before the troops succeeded in forcing the bridge.

1 RIMINI (*Inns*, La Posta; I Tre Re), an interesting episcopal city of 9,539 souls, situated in a rich plain between the Marecchia and the Ausa. It occupies the site of the ancient Umbrian city of Ariminum. It became early a Roman colony, and was patronised and embellished by Cæsar, Augustus, and many of their successors. During the Greek rule it was the most northern of the five cities which gave to a lieutenant of the emperor of Constantinople the title of "Exarch of the Pentapolis." The cities governed by this exarch were Rimini, Pesaro, Fano, Sinigallia, and Ancona: his jurisdiction comprised nearly all that portion of the shores of the Adriatic now called Romagna and the March. There was another and more inland Pentapolis, from which this was often distinguished by the epithet "maritima." In 1200, when Rimini belonged to the German empire, Otho III. sent into the March as his viceroy Malatesta, the ancestor of that illustrious family to which Rimini is indebted for its subsequent importance. His descendant Galeotto was made lord of Rimini by Clement VI. It passed from the family to the Venetians by sale, and became the property of the pope at the battle of Gera d'Adda. The Malatesta often endeavoured to regain it, but the treaty of Tolentino and the Congress of Vienna confirmed it to the church. The name of Malatesta recalls the fine passage of the Inferno, in which Dante describes the Lord of Rimini as "the old mastiff:"

> "E il mastin vecchio, e il nuovo da Verucchio,
> Che fecer di Montagna il mal governo,
> Là dove soglion, fan dei denti succhio."
> *Inf.* xxvii.

The famous council of 359, between the Arians and Athanasians, was held here.

The principal object of classical interest in Rimini, after the bridge of Augustus, is the *Triumphal Arch of Augustus*, now the Porta Romana, through which the post road to Rome passes. It is one of the most remarkable monuments on the east coast of Italy, surpassing the arches of Rome in size, and built like the bridge of white marble. It was erected in honour of Augustus, and commemorates the gratitude of the inhabitants for the repairing of their roads. Its architecture is simple and massive, with two Corinthian columns on each side; between the arch and the columns are medallions, with the heads of Neptune and Venus on the one side, and Jupiter and Minerva on the other. The pediment is extremely small, being scarcely larger than the breadth of the arch; a great part however of the superstructure is evidently later than the time of Augustus, which must therefore not be charged with its deformities.

The great attraction of the town is the *Church of S. Francesco*, now the cathedral. This noble edifice, originally built in the fourteenth century in the Italian-Gothic style, was remodelled into its present form by Sigismund Pandolfo Malatesta, from the designs of Leon Battista Alberti, about the middle of the fifteenth century. It is the masterpiece of the great Florentine, and is one of the most interesting links in the history of art, since the effort here made by Alberti to conceal the Gothic formed the first step towards the revival of the classical style. The front, consisting of four columns and three arches, is unfinished, but the side is masked by a series of seven grand and simple arches on panelled piers detached from the wall of the church, elevated on a continued basement, and concealing without altering the Gothic windows. In this singular concealment of pointed windows by classical ornaments, the genius of Alberti, that great restorer of Roman architecture, may be studied and appreciated better than in any other place. The whole building is covered with coats of arms of the Malatesta and their alliances; but the most striking and frequent of these ornaments are the rose and elephant, and the united ciphers of Sigismund and his wife Isotta. Under the arches above mentioned on the side of the building, are seven large sarcophagi in the ancient style, wherein are deposited the ashes of the great men whom Malatesta had collected around him, poets, orators, philosophers, and captains. The effect produced by these tombs is as grand as the idea of making them an ornament to his church was generous and noble. The interior retains nothing more of its original architecture than the pointed arches of the nave, but it is full of interesting memorials of the Malatesta family. The chapels are rich in bas-reliefs, many of which are of extraordinary beauty: as works of art these sculptures deserve attentive study. The elephants of the first chapel which support the elaborately worked arch, give an Oriental character to the building. Among the sarcophagi, those of Sigismund himself, of his favourite wife Isotta (dated 1450), of his brother "olim principi nunc protectori," his stepson (1468), and the illustrious females of the house "Malatestorum domûs heroidum sepulcrum," are the most remarkable; Sigismund's is dated 1468, and is perhaps the finest in point of taste and execution. The bronze fruits and flowers on the columns of the chapel of the SS. Sacramento are supposed to be by Ghiberti (?); the three bas-reliefs are considered by some to be of Grecian workmanship.

Many of the other churches of Rimini deserve a visit; the *Church of S. Giuliano* contains a superb altarpiece, representing the martyrdom of St. Julian, by *Paul Veronese*. The Church of *S. Girolamo* has a fine painting of the Saint by *Guercino*; the chapel is painted by *Pronti*, and round the choir are small pictures in bistre representing the history of the Saviour. Rimini was made a bishopric A.D. 260; its first prelate is supposed to have been S. Gaudenzio. At the *Capuccini* are the reputed ruins of the amphitheatre of Publius Sempronius, but there are no good grounds for the belief.

In the market-place is a pedestal with the following inscription, recording that it served as the *suggestum* from which Cæsar harangued his army after the passage of the Rubicon: — C. CAESAR DICT. RUBICONE SUPERATO CIVILI BEL. COMMILIT. SUOS HIC IN FORO AR. ADLOCUT. This is probably as apocryphal as the Senatus Consultum on the column at Savignano. Near this is pointed out the spot where St. Antony preached to the people, and near the canal is a chapel where the saint is said to have preached to the fishes because the people would not listen to him. In the square of the Palazzo Pubblico may be noticed a handsome fountain and a bronze statue of Pope Paul V. (Borghese.) The ancient port of Rimini, situated at the mouth of the Marecchia, has been gradually destroyed by the sands

brought down by that stream; and the marbles of the Roman harbour were appropriated by Sigismund Malatesta to the construction of his cathedral. Theodoric is said to have embarked his army in this port for the siege of Ravenna. It is now the resort of an immense number of vessels exclusively occupied in the fisheries; half the population of Rimini are said to be fishermen.

The *Castel Malatesta*, or the fortress, now mutilated and disfigured by unsightly barracks, bears the name of its founder: the rose and elephant are again seen traced upon its walls.

The *Library*, founded in 1617, by Gambalunga the jurist, is rich in works and manuscripts relating to the history of the city. It contains about 30,000 volumes. With the exception of a few classical MSS., and a papyrus known by Marini's Commentary, the interest of its manuscript collection is purely local.

The house of *Francesca da Rimini* is identified with that occupied by Count Cisterni, formerly the Palazzo Ruffi; or rather, it is supposed to have occupied the site of the existing building. There is, perhaps, no part of the Divina Commedia so full of touching pathos and tenderness as the tale of guilty love in which Francesca reveals to Dante the secret of her soul, and of her soul's master. Its interest is increased by the recollection that Francesca was the daughter of Guido da Polenta, Lord of Ravenna, who was the friend and generous protector of Dante in his old age. The delicacy with which she conveys in a single sentence the story of her crime, is surpassed only by the passage where the poet represents the bitter weeping of the condemned shades as so far overcoming his feelings that he faints with compassion for their misery:—

"Noi leggiavamo un giorno per diletto
Di Lancilotto, come amor lo strinse:
Soli eravamo, e senz' alcun sospetto.
Per più fiate li occhi ci sospinse
Quella lettura, e scolorocci 'l viso:
Ma solo un punto fu quel, che ci vinse.
Quando leggemmo il disiato riso
Esser basiato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca mi basiò tutto tremante:
Galeotto fu il libro, e chi lo scrisse:
Quel giorno più non vi leggemmo avante.
Mentre che lo uno spirto questo disse,
Lo altro piangeva sì, che di pietade
Io venni men così come io morisse.
E caddi, come corpo morto cade."

The *Villa Zollio*, a short distance out of the town, is celebrated for fifteen or sixteen fine works of Guercino, painted by him during frequent visits to the family of that name.

The *Castel di S. Leo*, in the neighbourhood of Rimini, is remarkable as the place where Cagliostro the celebrated impostor died in exile and disgrace, in 1794.

There is a good road to S. Leo, and from thence to the great sanctuaries of Tuscany, Camaldoli and Vallombrosa, practicable for horses as far as Florence. It is the road of the fishermen who supply the Tuscan capital with the produce of the Adriatic. The hills over which it passes are highly picturesque, and command a view of both seas.

EXCURSION TO SAN MARINO.

About thirteen miles from Rimini, isolated in the heart of the Papal States like the rock on which it stands, is SAN MARINO, the last surviving representative of the Italian republics. This miniature State, the smallest which the world has seen since the days of ancient Greece, and whose unwritten constitution has lasted for fourteen centuries, has retained its independence while all the rest of the peninsula, from the spurs of the Alps to the gulf of Taranto, has been convulsed by political change. Yet, with all this, the republic has made but little progress, rather studying to preserve itself unaltered by communication with its neighbours, than keeping pace with the improvements of the time. The printing press has not yet found its way into its territory, mendicity is common, and a gaming table very recently contributed its share to the public revenues. The constitution of this singular

republic is remarkable. There is a general council composed promiscuously of sixty nobles and plebeians, elected by the people, and forming the legislative body. Their voting is by ballot, and two-thirds are necessary to confirm all official acts. A council of twelve, two-thirds of whom are changed every year, communicate between the legislative body and two captains—one appointed for the town, the other for the country—who are charged with the executive power, and are elected every six months. The judicial office is not confided to any citizen of the republic, but a stranger possessing a diploma of doctor of laws is appointed to discharge its functions, and is elected for three years: a physician and surgeon are also chosen from persons who are not citizens, and are elected only for three years. In a state so constituted it might be expected that great simplicity of manners would prevail: hence the chief magistrate will often be found farming his own land, and the senators pruning their own vines. The territory of the republic is seventeen square miles, its population is under 7,000, and its miniature army does not number more than forty men. It has three castles, four convents, and five churches, one very recently built of hewn stone, with a handsome portico.

The city occupies the crest of the rocky mountain which forms so conspicuous an object from the high road, and contains about 700 inhabitants. Only one road, that from Rimini, leads to it; although steep and rugged, it is broad and practicable for carriages.

The hamlet of *Borgo*, at the foot of the mountain, is the place where the principal inhabitants reside; it contains about 500 souls. The soil of the lower grounds is fertile, and the little town of Serravalle is said to have a thriving trade with several towns in the plain. S. Marino itself, from its high situation, is exposed to a cold and variable climate, and snow frequently lies there when the lowlands enjoy a comparatively summer temperature.

The origin of the republic is as romantic as its position. According to the legend, a mason of Dalmatia called Marino, who had embraced christianity, after working thirty years at Rimini, withdrew to this mountain to escape the persecutions of Diocletian. Leading the life of an austere anchorite, his fame soon spread, and he obtained disciples as well as a reputation for sanctity. The princess to whom the mountain belonged presented it to him, and instead of founding a convent after the example of the time, he established a republic. During the middle ages the independence of the state was often threatened by the dangerous vicinity of the Malatesta. In the last century Cardinal Alberoni, then legate of Romagna, intrigued against it, and on the pretence that the government had become an oligarchy, invaded and took possession of its territory in the name of the church. An appeal to Pope Clement XII. obtained an order that the citizens should determine their own fate; at a general assembly they unanimously voted against submission to the church, and the papal troops were withdrawn. But the events which subsequently convulsed Europe threatened the republic more than the intrigues of the church; and it would doubtless have long since ceased to exist except in history, if it had not been saved by the magnanimous conduct of Antonio Onofri, who deserved the title of "Father of his country," inscribed by his fellow-citizens upon his tomb. This remarkable man spent his life in its service, and by his bold and decided patriotism induced Napoleon to rescind his decree for the suppression of the republic. When summoned before the emperor, he said, "Sire, the only thing you can do for us, is to leave us just where we are." In spite of all subsequent overtures, Onofri maintained so perfect a neutrality, that he was enabled to vindicate his country before the Congress of Vienna, and obtain the recognition of its independence. Unlike other republics, San Marino did not forget its debt of gratitude to the preserver of its

liberties, for besides the inscription on Onofri's tomb, a marble bust in the council chamber records his services, and their acknowledgment by the state.

There are few objects of interest to be found in San Marino, if we except the picture of the Holy Family in the council chamber, attributed to *Giulio Romano*. At Borgo there is a singular cavern, into which a strong and dangerous current of cold air perpetually rushes from the crevices of the mountain. The view from the summit, and from various points of the declivities of the mountain, is sufficient to repay a visit: on a clear day, the deep gulf of the Adriatic is traced as far as the coast of Dalmatia, and a wide prospect of the chain of Apennines is commanded, singularly in contrast with the sea view. But the great interest of San Marino at the present time, independently of its historical associations, is derived from the Cavaliere Borghese, one of the first scholars of modern Italy, whose superb cabinet of medals, rich in consular and imperial examples, has obtained a European celebrity. This learned man is an adopted citizen, and his archæological acquirements have made a pilgrimage to San Marino a labour of love to the most eminent antiquarian travellers. His collection amounts to upwards of 40,000, and besides the interest he finds in its arraugement, he has profited by his retirement to compose an elaborate work on the consular annals. The house in which Melchiore Delfico composed his historical memoir of San Marino is marked by an inscription expressive of the author's gratitude for the hospitality he experienced there during his exile.

The road from Rimini to Fano follows the coast, and is perfectly flat almost as far as Pesaro. Near the hamlet of S. Lorenzo it crosses the Morano, and before arriving at Cattolica the Conca (the Crustumius rapax of Lucan), one of those mountain streams which so frequently overflow the eastern coast of Italy when swollen by the melted snows.

1½ La Cattolica, a small village of 1,300 inhabitants, so called from the shelter it afforded to the orthodox prelates who separated themselves from the Arian bishops at the Council of Rimini. The country between La Cattolica and Pesaro is rich, and scattered with numerous villas. The road ascends the high ground of Poggio before it enters

1 *Pesaro* (Pisaurum). (*Inns*, La Posta; Villa di Parma; Tre Re.) This ancient town is built on a rocky and wooded hill, pleasantly situated above the mouth of the Foglia, the ancient Isaurus. It was one of the cities of Pentapolis, and was celebrated during many centuries for its intellectual character, and for the distinguished persons it produced. It passed to the church in the pontificate of Urban VIII., and it shares with Urbino the honour of being the capital of a legation comprising a population of 225,806 souls, and a superficies of 180 square leagues. It is the residence of the legate. The population of the town amounts to 17,519 souls. It is a fine episcopal town, surrounded by walls and bastions, and has a small but convenient port. In the sixteenth century, Pesaro, as the court of the dukes of Rovere, became the rallying point of the literary men, poets, and painters of the time. It is described in the Cortegiano of Castiglione, and is celebrated by Ariosto as the refuge of poets:—

"La feltresca corto
Ove col fermator del Cortigiano
Co Bembo e gli altri sacri al divo Apollo
Facea l' esilio suo men duro o strano."
Sat. 3.

The Princess of Urbino, Lucrezia d'Este, induced Bernardo Tasso and his son to settle at Pesaro: in the garden of the Palazzo Machirelli is the casino they inhabited, and in which Bernardo composed the Amadis. Among the eminent men whom Pesaro has produced in modern times, are Perticari, Rossini, Count Paoli the chemist, the Marchese Petrucci the naturalist, and

Count Cassi, the translator of Lucan. Pesaro was formerly famous for its collection of paintings: they were removed to Paris, and nearly all which were restored were carried to Rome, whence few have found their way back to their original situation. Among the historical recollections of Pesaro, it may be mentioned that Pietro da Morrone was elected Pope here in 1294, under the title of Celestine V.

The Cathedral, with the exception of its fine picture of S. Girolamo by *Guido*, contains little to interest the stranger. The church of *S. Francesco* has one of the best works of *Giovanni Bellini*, the Coronation of the Virgin; on the predella and the pilasters are some beautiful little pictures by the same artist. *S. Domenico* contains some works by *Vincenzo Severino*. The church of the *Servites* contains a remarkable painting by *Girolamo da Cotignola*, dated 1513, representing the Madonna on a throne, with S. Jerome and S. Catherine, and a bishop; at her feet are the Marchesa Ginevra Sforza, widow of Giovanni Sforza, and her son Costanzo II. The church of the *SS. Sacramento* has a Last Supper by *Niccolò da Pesaro*, in his best style. *S. Cassiano* has a fine picture of Sta. Barbara, by *Simone da Pesaro*. *S. Giovanni de' Riformati* was built by Bartolommeo Genga, the engineer and architect to the Duke of Urbino: the altarpiece, by *Guercino*, has suffered from the carelessness of restorers. St. Fabian was the first bishop of Pesaro on the establishment of the See, A.D. 247.

The *Biblioteca Olivieri*, founded and bequeathed to his native town by the learned antiquary and abbé of that name, is interesting for some curious MSS. which it contains; among which are Tasso's notes on the Convivio of Dante; various readings of the Rime in his own hand; some of his inedited letters; MS. poems by Serafino d'Aquila; inedited MSS. of Pandolfo Collenuccio, strangled here in prison by Giovanni Sforza on account of his connexion with Cesar Borgia; and various readings of the Stanze of Politian. The greatest treasure, however, the edition of Dante with notes by Tasso, has disappeared.

The ancient palace of the Dukes of Urbino is now occupied by the legate: its grand saloon is on a scale of princely magnificence, perfectly in character with the pomp of their court. The large building opposite the palace, now converted into shops, was occupied by the pages.

Close to Pesaro is Monte S. Bartolo, the ancient Accius, so called from the Latin tragedian L. Accius, who was a native of the town, and was buried on the mountain. On its lower slopes, at the distance of about two miles from the town, is the *Imperiale*, once the favourite villa of the dukes of Urbino, built by the Duchess Vittoria Gonzaga, wife of Francesco Maria II., in order to surprise him on his return from his military campaign. It was decorated by the pencil of Raffaele del Colle; on the walls of one of the courts are verses in honour of the duke's return written by Bembo, whose residence here is celebrated by Tasso, Rime ii. 38. This once beautiful villa is described by Bernardo Tasso, who represents it as one of the most delightful spots in Italy; but it fell into decay in the last century, when it became the refuge for the Portuguese Jesuits expelled by the Marquis de Pombal. Its rich staircases and galleries, and its broad terrace, from which the valley of the Foglia is commanded to its junction with the sea, are sufficient to show that there was much truth in the poet's description.

About a mile from Pesaro is another villa, which has acquired notoriety as the residence of Queen Caroline of England, while Princess of Wales: in the garden may still be seen a small monument she erected to the memory of the Princess Charlotte, and another to her brother, the Duke of Brunswick, who fell at Waterloo.

The fortress of Pesaro was begun in 1474 by Costanzo Sforza, from the designs of Lauranna Dalmatino, and finished by Giovanni Sforza.

The port is formed by the *embouchure*

of the Foglia: it was enlarged by Francesco Maria II. della Rovere, but has subsequently become shallow; Pius VII. contributed to its safety by the addition of a fort, in 1821. Pesaro was one of the first places in Italy where pottery and earthenware were manufactured, dating as far back as the time of the Roman emperors. The manufacture revived in 1300 under Boniface VIII., and attained considerable perfection under Alexander VI.

Pesaro is famous for its figs, which are celebrated by Tasso, Bembo, and Castiglione.

It only remains to mention at Pesaro the fine promenade of the Belvedere San Benedetto, which unites the Botanical Garden and the Lapidarian Museum, constructed under the administration of Count Cassi, when gonfalonier, to whom the town is indebted for many other liberal improvements.

[There is a direct road from Pesaro to Urbino, ascending the course of the Foglia, and passing under the villages of Colbordolo, Coldazzo, and Riccei. A diligence runs between the two towns three times a week. For *Urbino*, see Route 17.]

Leaving Pesaro, a beautiful drive along the coast brings us to

1 FANO, the ancient Fanum Fortunæ, and one of the cities of Pentapolis. (*Inns*, Il Moro; Tre Re.) Fano is a well built and agreeable town, adorned with many handsome edifices, and surrounded by walls no longer necessary for the purposes of defence, but still recalling the remembrance of its once celebrated fortress. Its situation in a rich and fertile plain ensures it an abundant supply of fresh air; the climate is said to be extremely healthy, but cold in the winter and spring. During the summer months Fano would afford one of the most agreeable residences in Italy; and the stranger would derive additional gratification from the resources offered him by its refined and intellectual society. The scenery of the neighbourhood is very beautiful, and numerous excellent roads ensure the most perfect facilities of communication with all the great towns. The high road passes round the walls without entering the town, so that unless the traveller be aware beforehand how many objects of interest it contains, it is very probable that he would be driven on without having an opportunity of discovering them himself.

The ancient name of the town is commemorated by a modern statue of Fortune in the middle of the public fountain, which is probably the representative of one more ancient. The principal object of classical interest in Fano is the *Triumphal Arch* of white marble, erected in honour of Augustus, upon which Constantine built an attic with columns, two of which remain. On the adjoining chapel, by the side of its arabesque door post, is carved a representation of the arch as it originally stood with the two inscriptions on the arch and attic. This interesting monument is the last representative of the riches and magnificence of Fano under its Roman rulers, who adorned the city with sumptuous baths and with a basilica designed by Vitruvius on the model of the Palatine at Rome. The town walls were erected by Augustus, and restored by the sons of Constantine.

There is no town of the same extent on the east coast of Italy so rich in churches and pictures; and it is chiefly by the treasures of art which it contains that the intelligent stranger, attracted by the many inducements it holds out as a summer residence, would be enabled to combine profit with pleasure and health.

The *Cathedral*, dedicated to S. Fortunato, is still an interesting building, though it has suffered from modern innovations. The first object which attracts attention on its exterior are four recumbent lions, on which the columns of the Gothic portico evidently rested. On entering the church, on the left hand is the chapel of S. Girolamo, containing the monument of a member of the Raynalducci family, with his portrait painted on stone by *Vandyke*. The altarpiece of this chapel is a good picture of the Crucifixion by an unknown artist.

Nearly opposite to this is a chapel containing sixteen frescoes by *Domenichino*, the whole of which merit attentive study: they are among his most beautiful and expressive works, but they have suffered much from injudicious attempts at restoration. The Annunciation, the Salutation, the Marriage of the Virgin, the Nativity, and the Presentation in the Temple, are among the finest conceptions of this master. In the chapel of the Sacristy, on the same side, is a Madonna with two saints in adoration by *Lod. Caracci*. The corresponding chapel in the opposite aisle has a fine painting of the Fall of the Manna by an unknown artist.

The *Church of Sta. Maria Nuova* contains two striking works by *Perugino*; one a very beautiful picture of the Annunciation, the other in a chapel opposite to it representing the Virgin and Child—a still finer work. Above and below this painting are small pictures ascribed to *Raphael*; the lunette above represents a Pietà, with St. John, Nicodemus, and Joseph of Arimathea; the gradino underneath has five compartments illustrating the life of the Saviour and the Virgin; both of these paintings have been attributed to Raphael, but many consider the latter to be the work of *Genga*. Behind the altar is a splendid Madonna by *Sassoferrato*, and in the first chapel on the left on entering the church, is the visitation of St. Elizabeth, by the father of Raphael, *Giovanni Santi*.

The *Church of S. Paterniano*, dedicated to the first bishop of Fano (elected A.D. 300) is a noble edifice; it contains the Sposalizio of *Guercino*, well known by the engraving of Volpato. In a chapel opposite to this is the death of S. Joseph by the *Cav. d'Arpino*, and the Virgin and Child, with S. Carlo Borromeo and S. Sebastian, by *Claudio Ridolfi*, the pupil of Baroccio. The altarpiece is by *Alessandro Tiarini*, the friend of Guido; the chapel of the saint has some frescoes by *Viviani*, and three others representing events in the life of S. Paterniano by *Carlo Bonone*.

The small church of *S. Tommaso* has an altarpiece of the saint by *Pompeo* and *Bartolommeo Presciutti*, two native artists, who are noticed by Lanzi as following the dry style of the early christian artists of the fourteenth century, in preference to the adoption of those reforms which painting had undergone in their own time. "Fa maraviglia il vedere quanto poco curino la riforma che la pittura avea fatta per tutto il mondo. Essi sieguono il secco disegno dei quattrocentisti; e lascian dire i moderni. Nè il figlio par che si rimodernasse, uscito dello studio paterno."

The *Church of S. Pietro*, another splendid building, rich in marbles, frescoes, and paintings, contains a magnificent picture, considered to be the masterpiece of *Guido*. It is in the Gabrielle chapel, and represents the Annunciation: it is a work of surpassing beauty, and was described by Simone Cantarini, the rival of Guido, as the finest picture in the world. On one side of the altar is another painting considered to be a masterpiece, representing a miracle of S. Peter by *Cantarini*. The frescoes of *Viviani* are also regarded as masterpieces of that artist.

The Church of *S. Agostino* contains an exquisite Guardian Angel by *Guercino*. The Church of *S. Filippo* has a Magdalen by the same master. In the Church of *S. Domenico* is a picture of St. Thomas by *Palma Vecchio*. *Sta. Croce*, now the hospital, has an altarpiece representing the Virgin and Child with several saints by *Giovanni Santi*. In the *Chiesa del Suffragio* is a St. Francis by *Muzieni*. In *Sta. Teresa* there is a fine altarpiece by *Albani*. In *S. Michele*, adjoining the Arch of Augustus, is another very elaborate and characteristic work of the *Presciutti*. The *Capuccini* contains two works regarded as the masterpieces of *Mancini* and *Ceccarelli*; indeed there is scarcely a church which does not present some work by the best, or by less known artists, the study of which would be highly interesting to the traveller who is anxious to trace the history of art in its several schools.

In the *Folfi College* is preserved the celebrated painting of David with the head of Goliath, by *Domenichino*, one of the finest works of that great master; with copies of his frescoes in the cathedral. "His David," says Lanzi, "is an object of curiosity to all foreigners of any pretensions to taste: it is a figure as large as life, and would alone suffice to render an artist's name immortal."

The Church of *S. Francesco* presents us with an interesting example of sculpture, as an addition to the catalogue of works of art already described, in the tombs of Pandolfo Malatesta and his wife. These remarkable monuments are placed under the portico of the church. The door in the centre is extremely rich, and has a round-headed arch and pilasters, covered with arabesques and foliage. On the right of this is the tomb erected by Sigismund Pandolfo to his father Pandolfo Malatesta, in 1460. On the left is the superb sarcophagus of the wife, erected in 1398: it is ornamented with busts of saints on the front, and is placed under a rich Gothic canopy divided into three compartments, and elaborately carved. It is interesting no less as an example of art, than as a memorial of the illustrious family whose name and works are so much associated with the eastern coast of Italy.

The Theatre of Fano is one of the most famous, if not the oldest now extant: it was built by a native artist, *Torelli*, and is ornamented with curious paintings. The scenes are so arranged as to be really what they appear, and not mere painted representations. The stage is of great depth, and the scenes are the work of the celebrated *Bibiena*.

The Port was once a well-known resort of the traders of the Adriatic: it was repaired by Paul V., in 1616, under the direction of Rinaldi, and derived from that pope the name of Porto Borghese. The commerce of the town however has declined, and the harbour is now choked with sand.

Pope Clement VIII. was a native of this town. It will ever remain an honour to Fano that the first printing-press known in Europe with Arabic types was established here, at the expense of Pope Julius II., in 1514.

[An excellent road leads from Fano to Urbino (Route 17), and from thence to Florence by Arezzo, or to Rome by Perugia (Routes 18, 21). There is also a post road from Fano to Foligno, by the Strada del Furlo (Route 16).]

The road from Fano to Sinigallia follows the shores of the Adriatic, and would be an agreeable drive if the dunes or sand hills did not shut out the view of the country, and give a dreary monotony to the scene.

On leaving Fano the road crosses the celebrated Metaurus, now the Metauro or Metro, a broad and rapid stream, recalling the fate of Asdrubal:

"Quid debeas o! Roma Neronibus
Testis Metaurum flumen, et Asdrubal
Devictus." *Hor.* iv. 4.

l La Marotta, a post station. Beyond it the Cesano, the Sena of Lucan, is crossed, near which is a road westward ascending the stream to Pergola, a small town of 3,000 inhabitants.

l Sinigallia (*Inn*, Locanda della Formica), the ancient Sena, known by the appellative of Gallica to distinguish it from the Etruscan Sena. It is an important episcopal town, containing a population of about 8,000 inhabitants, placed in a situation peculiarly favourable to commerce, at the mouth of the Misa, which nearly retains its classic name of Misus. The port, enlarged and improved by Sigismund Malatesta, affords convenient accommodation to numerous fishing and trading vessels. This ancient town of the Galli Senones was sacked by Pompey in the wars of Marius and Sylla: it became in later ages one of the cities of Pentapolis; but it suffered so much from fire and sword during the troubles of the middle ages, that the present town is almost entirely modern.

Sinigallia has acquired an infamous celebrity in history from the massacre of the confederate chiefs, or condottieri, by their ally Cesar Borgia, December 22nd, 1502. Borgia, through

whose services his father Alexander V. had reduced nearly all his rebellious vassals of Romagna, found himself unexpectedly deserted by a large body of his French troops, and determined, in order to counteract the influence of this defection, to attack Sinigallia. This little principality was then governed by a daughter of Federigo duke of Urbino, brother of Guid' Ubaldo, the reigning duke. On the approach of the hostile force the princess retired to Venice, leaving the town in the command of the confederate captains, who refused to surrender unless Borgia invested it in person. In order to allay suspicions, Borgia dismissed a large portion of his forces, and requested the confederates to disperse their troops in the neighbouring villages, in order that his own might find quarters in the city. On the 21st December he left Fano, and arrived at Sinigallia the same night, with 2,000 horse and 10,000 foot. Three of the captains, Vitellozzo Vitelli, Paolo and Francesco Orsini, went out unarmed to meet him as an ally; they were received by Borgia with courtesy, but were placed under the *surveillance* of two gentlemen of his suite. The fourth captain, Oliverotto, the only one who had not dispersed his troops, met Borgia near the town, and like his companions was placed under surveillance, under a similar pretext of honour. They all alighted together at the palace, and the four captains had no sooner entered than they were arrested. Borgia immediately gave orders to attack the barracks in which the company of Oliverotto was quartered, and every man was destroyed. The same evening he had Vitellozzo and Oliverotto strangled; and on the 18th January following Paolo Orsini and his brother underwent the same fate. This terrible perfidy, although it did not excite the wrath of a people already weary of the military tyranny of their late masters, has scarcely a parallel even in that depraved chapter of Italian history in which Alexander VI. and his family were the chief actors. It has been attributed by Roscoe and others to the instigation or connivance of Machiavelli; but the great Florentine has been defended by Sismondi, on the evidence which his own letters afford against such a suspicion. He considers that Roscoe's strongest argument, that Machiavelli does not indulge in any reflections on the crime, is not admissible, since he was only bound to state facts, and a diplomatic dispatch is not expected to convey the expression of private feelings.

Sinigallia contains few objects of interest, and most of its pictures have disappeared. The convent appropriated to the P. P. Riformati, about a mile outside the gates, was built by Giovanni della Rovere and Giovanna di Montefeltro his wife, who are both buried within its walls. Sinigallia became a bishopric in the fourth century; its cathedral is dedicated to St. Peter. It may be considered a proof of the commercial character of the town that it contains a Jewish synagogue. Many of the houses and public edifices are well built, and the town wears an air of general neatness, expressive of life and energy on the part of its inhabitants. In recent times it has become remarkable as the birthplace of Madame Catalani.

But the great interest of Sinigallia is the celebrated *Fair of St. Mary Magdalen*, tracing its remote antiquity for more than 600 years, and still preserving its freedom from customs and tribute. It was established by Sergius, Count of Sinigallia in 1200, and was made free by Paul II. in 1464, a privilege which the political and domestic changes of successive ages have not affected. It commences on the 20th July, and lasts to the 8th August; during these twenty days the town is crowded with visitors from all parts of Italy, with merchants from countries beyond the Alps and even from the Levant, mingling the manufactures of the North with the rich produce of the East. There is scarcely a language of Europe which is not heard on this occasion, and there is no place where the different Ita-

lian dialects may be studied in so great perfection. The city wears the aspect of a bazaar, and as every house is converted into a shop and every street is covered with awnings, the eastern traveller may almost imagine himself in Constantinople. It is beyond all comparison the richest and best attended fair in the States. As the merchandize pays duty on passing out of the town, every art and device are practised to elude the vigilance of the officers of customs; and yet, in spite of much smuggling, the revenue it affords to the State is of immense amount. "Every article, from costly jewellery for the noble to the coarsest wares for the peasantry, may be met in this universal emporium. Tradesmen from Venice, Geneva, Trieste, France, Germany, and the Levant display their various merchandize, not in small parcels to tempt the casual stroller, but in bales and cases for the supply of the inland dealers. Every dialect of the Italian language, cut into by the rougher tones of the transalpine or the guttural jargon of transmarine languages, is heard, generating a Babel of sounds. On all sides are greeting of *dear friends*, who only meet once a year at the fair, yet are as loud and hearty in their salutations as though they were sworn brothers. From a semicircle of fifty miles radius (the city being upon the sea) the population pours in, with serious intentions of laying out their money to some purpose; while crowds of Roman, Tuscan, and other idlers, come to enjoy a lounge through this bazaar-city, or partake of its amusements. In the thoughts of the former the custom-house officers have a considerable place; for as all the merchandize comes in free and pays its duty upon passing the gates to enter into the country, many are the schemes and devices for escaping the vigilance of these most inconvenient and inconsiderate officials. Much that is bought is concealed in the town, so as to evade the minute domiciliary visit which closes the fair, and then is gradually conveyed home. What is in use passes of course free; hence troops of countrymen, tanned to colour of bronze, as they go out of the gates shade their delicate complexions from the sun with their new umbrellas; and young men protect themselves against the chill of Italian dog-days with well-lined and fur-collared cloaks wrapped close around them. Dropsies too look very common, and pocket handkerchiefs seem vastly like shawls. A sudden fashion seems to have come in of wearing double apparel, and many can no longer tell the time without at least three watches in their pockets. Yet great is the squabbling, the entreating, the bullying at the gates; and many faint just at that particular moment, and cannot recover unless they drive outside and feel the country air. In fact, it is an epoch in the year to which everything is referred: a person is said to have died or to have gone abroad, before or after the last fair of Sinigallia; many know only those two periods in the year."—*Dr. Wiseman.* The English traveller, who so often seeks in vain for fresh objects of excitement, will do well to visit the town at this period of general enjoyment: it is a scene where national character and costume may be studied more effectually than in any other place perhaps in Italy.

Leaving Sinigallia, the line of road follows the seashore as far as

1 Case Bruciate, a post station, close to the river Esino, where it begins to turn inland. The road is generally level, but very monotonous, and the coast scene contrasts strongly with the picturesque beauty of the Mediterranean.

[Before crossing the Esino, a road leading westward ascends the left bank of the river to *Jesi*, one of the most important towns of the delegation of Ancona, with a population of 18,326 souls. It is the ancient Œsium, the Œsis of Ptolemy, a Pelasgic city dating fifteen centuries before Rome. It is remarkable also as the birthplace of the great emperor Frederick II., on which account it was designated by the title of a "royal city." Its cathedral is dedicated to St. Septimius Martyr, its first bishop on the creation of the see, A.D. 308. A road leading due south through

Filotrano, and crossing the Esino and Musone, falls into the high post road from Ancona to Foligno, on the banks of the Potenza, immediately below Macerata.]

A custom-house is encountered on entering the gate of Ancona (the Porta Pia), where passports are viséed both on entering and leaving the town.

1½ ANCONA (*Inns*, Albergo Reale; La Pace (post); La Gran Bretagna). This ancient city still retains its Greek name, descriptive of the angular form of the Monte Comero, the Cumerium promontorium, on which the town is placed. It has the best harbour on the Italian shores of the Adriatic, and is the most important naval station in the States of the Church. The city is beautifully situated on the slopes of a natural amphitheatre, spreading between the two promontories of Monte Ciriaco and Monte Comero, the latter of which is also known as Monte Guasco.

Ancona is supposed to have been founded by a Doric colony, or by the Syracusans who fled from the tyranny of Dionysius. It was a famous port of the Romans, and was occupied by Cæsar after the passage of the Rubicon. Its importance in the time of Trajan is proved by the magnificent works undertaken by that emperor, and still remaining with scarcely any change. It was one of the cities of the Pentapolis, and during the middle ages sustained more vicissitudes than almost any other town on the coast. In 550 it was besieged by Totila, king of the Goths, and was plundered in the same century by the Lombards, who placed over it an officer whose title (marchese) gave rise to the general name of the *March*, which the territory of Ancona still retains. After having recovered from the sack of the Saracens it became a free city, and in the twelfth century was one of the most important cities of the league of Lombardy. When Frederick Barbarossa in 1173 sent Christian archbishop of Mentz into Italy as his representative, the warlike prelate succeeded in inducing the Ghibeline cities of Tuscany and Romagna to second the attack upon Ancona, which he commenced during the following spring. It was during the famine occasioned by this siege that the young mother, called the "heroine of Ancona," gained immortality. The detailed account of the transaction will be found at length in Sismondi, who says that observing one day a soldier summoned to battle but too much exhausted to proceed, this young and beautiful woman refused her breast to the child she suckled, offered it to the warrior, and sent him forth thus refreshed to shed his blood for his country. Ancona enjoyed its privileges until 1532, when it was surprised by Gonzaga, general of Clement VII., who under the pretence of defending it against the incursions of the Turks, erected a fort and filled the city with papal troops. The first result of this measure was the overthrow of the aristocratic constitution, which had prevailed for about two centuries; the senators or Anziani were expelled, the principal nobles were banished, and the absolute dominion of the Holy See was established beyond the power of the inhabitants to resist the encroachment. From that time it has remained attached to the Church, excepting during those periods when political convulsions filled Italy with the armies of the north. In 1798 it was seized by the French, and in the following year it sustained under General Meunier the memorable siege which terminated in its surrender to the allies, after a long and gallant resistance. Under the kingdom of Napoleon it was the capital of the department of the Métaurus; but in 1814 it was finally settled on the Church by the congress of Vienna. In 1832 it was again occupied by the French to balance the Austrians in the north, and was not evacuated by them until 1838.

It is now the capital of the March, and the chief city of a Delegation comprehending a superficies of seventy-five square leagues and a population of 160,000 souls. The population of the city and its suburbs amounts to 35,271. It is divided into two portions, the Città Vecchia and the Città Nuova,

the former occupies the highest ground and is inhabited by the poorer classes; the latter is situated on the lower slopes and along the shores of the sea. The city contains some fine buildings, but it is badly arranged, and the narrow and irregular streets have a dreary aspect; almost the only exception being the new line of houses on the Marina, begun by Pius VI. In spite of these disadvantages Ancona is an interesting place, and is full of curious objects to engage the attention of the traveller.

The famous *Port*, begun by Trajan after that of Civita Vecchia, is one of the best in Italy: it was enlarged by Clement XII., who made it a free harbour as an encouragement to its commerce, which had declined considerably after the discovery of the passage to India by the Cape. It has two moles, one erected by Trajan, the other by Clement XII. The *Triumphal Arch of Trajan*, which has been pronounced the finest marble arch in the world, stands on the old mole, in singular and striking contrast to everything around it. It was formerly the entrance to the old harbour, but subsequent alterations have left it elevated above the quay, and consequently it is not now used for its original purpose. This superb monument is constructed entirely of white Grecian marble without cement, and is a noble specimen of the Corinthian order. It was erected in honour of Trajan, A.D. 112, by Plotina his wife and Marciana his sister; it was ornamented by bronze statues, trophies, and bas-reliefs, but all these have disappeared, and its marble bas-reliefs alone remain to attest the magnificence of its decorations. The sides have two Corinthian columns elevated on their pedestals, and the attic bears an inscription recording the motives of its erection. The remarkable whiteness of the marble, the elegant proportions of the arch, and its elevated position, combine to make it one of the most imposing monuments of Roman grandeur which Italy now retains.

The *new Mole* is also decorated with a triumphal arch erected by Clement XII., from the designs of Vanvitelli, the well-known architect of the palace of Caserta. It is a fine example of the great Roman architect, but its effect, contrasted with that of the arch of Trajan, is somewhat heavy. Forsyth criticises these arches in the following passage:—"The ancient part of the mole is crowned by Trajan's arch, and the modern by a pope's. But what business has a priest with triumphal arches? And what business has any arch on a mole? Arches like these suppose a triumph, a procession, a road, the entry into a city. The mole of Trajan called for a different monument. Here an historical column like his own might have risen into a Pharos, lit once to record his naval merits, to illuminate his harbour, and realise the compliment which the senate inscribed on this arch, by making the access to Italy safer for sailors."

The harbour is defended by several *forts;* one was built by Clement VII. in 1532, from the designs of Antonio di Sangallo, enlarged by Gregory XIII. in 1575, and improved by the Germans and the French in recent years. Near the Capuccini is another fort, restored by the French in 1832; and other strong fortifications occupy the heights of Monte Pelago and Monte Cardeto. Within the harbour, in a convenient position on its shores, is the *Lazzaretto*, built in the form of a pentagon by Clement XII. in 1732, and completed by Vanvitelli. Its domestic and sanatory arrangements are still far inferior to those of Malta, but great improvements have taken place since the establishment of the Austrian steamers between Trieste and the Levant.

The *Cathedral*, dedicated to S. Ciriaco, the first bishop of Ancona when it was made a see in 362, stands on an eminence overlooking the town and harbour, and occupies the site of the ancient temple of Venus, round which the original town is supposed to have been built. It is mentioned by

Juvenal, Sat. iv., in a passage expressive of the Greek origin of the city, which will be found quoted in the next page.

It is an edifice of the tenth century, with the exception of the façade, which is said to be the work of Margaritone of Arezzo, in the thirteenth century. The columns of the ancient temple have contributed to the embellishment of the Christian church; and independently of the fine prospect which its elevated position commands, its architectural and other relics will repay the trouble of the ascent. The exterior of the edifice was once ornamented with a wheel window which is now closed up, but the Gothic doorway still remains, and is a superb example of its kind. It has nine columns and a pointed arch, the first frieze of which has *thirty-one busts of saints*; the second has grotesque animals and other similar devices. The projecting porch is supported by four columns, the two outer resting on colossal lions of red marble; on one side of the inner vault of the porch are an angel and a winged lion, and on the other an eagle with a book and a winged bull; on the left of the porch are low bas-reliefs of saints. The interior exhibits the fine columns of the temple of Venus; the two naves or side aisles are ascended by steps. The cupola is octangular, and is considered by D'Agincourt as the oldest in Italy. In one of the subterranean churches is a splendid sarcophagus of Titus Gorgonius, prætor of Ancona. In the other are the tombs of St. Ciriaco and two other saints, a copy of the Pietà of Genoa, and portraits of Pius VI. and VII. In a chapel above is a painting by *Podesti*, representing the martyrdom of S. Lorenzo; and in another, over the monument of the Villa family, is a fine portrait of a child by *Tibaldi*. The Giannelli monument is an interesting specimen of the cinque cento style: that of Lucio Basso is also worthy of examination. In addition to these objects, the church contains a fine repetition of the Madonna of *Sassoferrato*.

The *Church of S. Francescone*, now a hospital, has a very rich Gothic doorway with a pointed arch and a projecting transom covered with heads of saints. The canopy is of great richness, containing statues of saints in niches, surmounted by fretwork pinnacles; the arch is an imitation of the escalop shell.

S. Agostino has another rich doorway, in which Corinthian columns are introduced, exhibiting an interesting example of the transition from the Gothic to the classic style. It is the only vestige of its Gothic architecture, for the interior was entirely rebuilt by Vanvitelli. The fine picture of St. John baptizing, by *Tibaldi*, was painted for Giorgio Morato the Armenian merchant, who first brought the artist to the city. But the principal works in the church are by *Lelio, known as Andrea di Ancona*, a painter of the Roman school in the last century, a pupil and imitator of Baroccio; his best production is the Madonna crowning St. Nicholas of Tolentino. The sacristy contains fourteen small pictures illustrating the history of the saint by the same hand. The St. Francis praying is mentioned by Lanzi as one of the best works of *Roncalli*.

Sta. Maria della Piazza exhibits the most curious prodigality of Gothic ornament. Its small façade has three parallel rows of round-headed arches, with enriched mouldings resting on low columns in imitation of the Corinthian order; the door has likewise a round-headed arch, with knotted columns. The frieze is full of birds, animals, grotesque figures, and leaves; the side door is pointed and has a porch. Animals and birds are lavished over all the decorations of this church, which deserve to be perpetuated by the architectural draughtsman. The interior contains a picture of the Madonna going to the temple in childhood, a fine example of the Roman painter *Marco Benefial*; and a Virgin throned, by *Lorenzo Lotto*, the Venetian painter of the sixteenth century.

S. Domenico was rebuilt in 1788: it

contains a Crucifixion by *Titian*, and the grave of Rinaldo degli Albizzi, the rival of Cosmo de' Medici, who died here in exile in 1452. A simple inscription recording his name and the year of his death is the only monument of the great Florentine. The church contains also the tombs of Tarcagnota the historian, and of Marullo the poet.

S. Francesco contains three interesting paintings: a Madonna by *Titian*, painted in 1520 for Aloysa Gozzi of Ragusa; an Annunciation by *Guido*; and a Crucifixion by *Bellini*.

Sta. Pelagia contains a fine picture by *Guercino*, representing the saint and an angel; the church of the *Vergine della Misericordia* has a curious door, ornamented with fruits, and presenting another example of the transition period.

The Loggia de' Mercanti, or Exchange, is another remarkable adaptation of Gothic architecture, designed by *Tibaldi*, who covered the interior with productions of his pencil. The ornaments of its façade are most elaborate, and the arches have a Saracenic character. The bas-reliefs are said by Vasari to be the work of Mocrio. The roof is covered with the superb frescoes of *Tibaldi*, representing Hercules taming the monsters.

Near the cathedral are some remains of the ancient *amphitheatre*, supposed to be more ancient than that of Verona; but they are so filled up with houses, that it is difficult to trace them.

The *Palazzo del Governo* contains a small gallery of pictures, and is the residence of the legate. The *Palazzo Ferretti* affords a fine example of the twofold powers of Tibaldi, as an architect and painter. The *Piazza di S. Domenico* has a marble statue of Clement XII., less remarkable as a work of art than as a memorial of the benefits conferred upon the city by that enlightened pontiff. The fountain called *del Calamo* is the work of *Tibaldi*.

The Prisons are surpassed in size only by those of Cività Vecchia and Spoleto. They will hold 450 criminals; the number actually confined generally exceeds 400.

The Jews settled at Ancona are said to number 5,000; they have a separate quarter and a synagogue. It is one of the characteristics of the city that all religious sects enjoy complete toleration.

Ancona is the birthplace of many eminent men, among whom may be mentioned Carlo Maratta; the poets Cavallo (praised by Ariosto), Leoni, and Ferretti; the philosopher Scacchi; and Rinardini the mathematician.

"It would be ungallant," says Forsyth, "to pass through Ancona without paying homage to the multitude of fine women whom you meet there. Wherever there is wealth or even comfort in Italy, the sex runs naturally into beauty; and where should beauty be found if not here—

"'Ante domum Veneris quam Dorica sustinet Ancon?'"

The diligence leaves Ancona for Rome on Tuesdays at noon, and on Saturdays at 9 P.M.; and for Ferrara and Bologna on Tuesdays at noon, and on Saturdays at midnight.

The steamers belonging to the *Lloyd's Austriaco* leave Ancona for Corfu, Patras, Syra, Athens, Smyrna, Constantinople, and Alexandria, on the 2nd and 17th, and return to Trieste on the 18th and 3rd of every month, depending of course on the weather. There is also a steamer twice or thrice a month between Trieste and Ancona.

It is possible to pursue the journey from Ancona direct to Naples, without passing through Rome (Route 33).

ROUTE 15.

ANCONA TO FOLIGNO, BY LORETO, MACERATA, AND TOLENTINO.

11½ Posts.

The high post road from Ancona to Loreto strikes inland on leaving the town, and ascends the hills to Osimo; but there is another very hilly but more direct road following the coast, without approaching it, through Camerano and

Crocelle, a drive of about three hours through a highly cultivated and pretty country: the latter is generally followed by the vetturini.

1½ Osimo (*Inn*, La Posta). An additional horse is required from Ancona to Osimo, but not *vice-versâ*. Osimo is a town of high antiquity, and is considered by many to have been the capital of Picenum. We easily recognise the classical Auximum in the modern name. Lucan mentions it as

"Admotæ pulsarunt Auximon alæ."

Belisarius nearly lost his life in the siege of Osimo; the arrow from its walls must have transpierced him "if the mortal stroke had not been intercepted by one of his guards, who lost in that pious office the use of his hand."—*See Gibbon*, xli. The modern town is situated in the midst of a fertile and beautiful country, and from its great elevation it is a position of extraordinary strength. The cathedral is dedicated to St. Tecla: it is a place of some sanctity as containing the body of S. Giuseppe di Copertino. In the Casa Galli, Roncalli painted a fresco of the Judgment of Solomon, considered by Lanzi to be his best performance of that class; and in the Church of Sta. Palazia a picture of the saint, also pronounced by the same authority to be one of his finest works. The Palazzo Pubblico has a small museum of ancient statues and inscribed stones, dug up from the foundations of the Roman city. Leaving Osimo, the road turns again towards the coast, and the Musone is crossed immediately below the hill of Loreto.

1 LORETO (*Inns*, La Campana; La Posta). This small city, whose entire circuit may be made in less than half an hour, has obtained a higher celebrity as a religious sanctuary than any other on the map of Christendom. For upwards of five centuries Loreto has been the great place of pilgrimage of the Catholic church, and the most pious pontiffs and the most ambitious monarchs have swelled the crowd of votaries whom its fame and sanctity have drawn together from the remotest parts of the Christian world. The original name of the town was the Villa di Sta. Maria; it was afterwards called the Castello di Sta. Maria; and the present name is derived either from a grove of laurels in which the Santa Casa is said to have rested, or from the person to whom the grove belonged. The foundation dates from the 10th December, 1294, in the pontificate of Celestin V., when the Santa Casa arrived from Nazareth. The tradition of the church relates that this sacred house was the birthplace of the Virgin, the scene of the Annunciation and Incarnation, as well as the place where the Holy Family found shelter after the flight out of Egypt. The house was held in extraordinary veneration throughout Palestine after the pilgrimage of the Empress Helena, who built over it a magnificent temple bearing the inscription "Hæc est ara, in qua primo jactum est humanæ salutis fundamentum." The fame of the sanctuary drew many of the early fathers of the church into Palestine; among these pilgrims was St. Louis of France. The subsequent inroads of the Saracens into the Holy Land led to the destruction of the basilica which Helena had erected; and the legend goes on to state that by a miracle the house was conveyed by angels from Nazareth to the coast of Dalmatia, where it was deposited at a place called Kaunizza, between Tersatto and Fiume. This occurrence is placed by the tradition in 1291, during the pontificate of Nicholas IV. In 1294 it is said to have suddenly appeared in the night in a grove near Loreto; and according to the legend the Virgin appeared in a vision to St. Nicholas of Tolentino, to announce its arrival to the faithful. After three times changing its position the Santa Casa at length fixed itself, in 1295, on the spot it now occupies. The concourse of pilgrims soon created the necessity for means of accommodation, and by the pious zeal of the inhabitants of Recanati the founda-

tions of the present town were speedily laid. Loreto became a city in 1586, when Sixtus V. surrounded it with walls, to resist the attacks of Turkish pirates, who were tempted by the known riches of the sanctuary to make frequent descents upon the coast.

The city is built on a hill, about three miles from the sea, commanding an extensive prospect over the surrounding country and visible to the mariner for a distance of many leagues from the coast. It may be said to be composed of one long and narrow street, filled with shops for the sale of crowns, medals, and pictures of the "Madonna di Loreto;" a trade which is said to produce an annual return of from 80,000 to 100,000 pauls. On first entering the town the traveller is almost led to imagine that it is peopled with beggars, for he is at once beset with appeals to his charity and piety, a singular contrast to a shrine rich in gold and diamonds; but it is remarkable that there is no poverty so apparent as that met with in the great sanctuaries of Italy.

The piazza in which the church is situated is occupied on one side by the convent of Jesuits, and on the other by the noble palace of the governor, erected from the designs of Bramante. In the middle is the fine bronze statue of Sixtus V., representing him seated and giving his benediction: it is the work of *Calcagni* of Recanati, pupil of Girolamo Lombardo of Siena, in 1589.

The Church called the *Chiesa della Santa Casa* occupies the third side of the square. Its façade, built by Sixtus V., is in the worst possible taste. Over the grand door is the full length bronze statue of the Virgin and Child by *Girolamo Lombardo.* The great ornaments of the exterior are the three superb bronze doors, inferior only to those of John of Bologna in the Duomo of Pisa. The central one was cast by the four sons of Girolamo Lombardo, in the sixteenth century. It is divided into compartments, containing bas-reliefs illustrating various events in the history of the Old Testament, from the creation to the flight of Cain, with symbolical representations of the progress and triumphs of the Church. The left door was cast by *Tiburzio Verzelli*, of Camerino, also a pupil of the elder Lombardo. It represents, amidst the richest arabesques and figures of prophets and sybils, various events in the Old and New Testaments, so arranged as to make every symbol of the old law a figure of the new. The right door is the work of *Calcagni*, assisted by Jacometti and Sebastiani, also natives of Recanati. It represents, in the same manner as the preceding, different events of both Testaments. These fine works were finished in the pontificate of Paul V. The campanile was designed by Vanvitelli, and finished in the pontificate of Benedict XIV. It is of great height, and exhibits a combination of the four orders. It is surmounted by an octagonal pyramid, and contains a bell said to weigh 22,000 lbs., cast by Bernardino da Rimini in 1516, at the expense of Leo X.

On entering the church, the vault of the middle aisle presents various paintings of the prophets in chiaroscuro by *Luca Signorelli*; the three last towards the arch above the high altar are the work of *Cristofano Roncalli.*

The great attraction and wonder of the church is the *Santa Casa*, and the marble casing in which it is inclosed. The Santa Casa is a small brick house, 19 Roman palms 4 inches in height, 42.10 in length, and 18.4 in breadth. It has a door in the north side, and a window on the west; its construction is of the rudest kind, and its original form is that of the humblest dwelling. Over the window is pointed out the ancient cross, and from the vault of the outer case are suspended the two bells said to have belonged to the house itself. The original floor is entirely wanting, having been lost it is said during the miraculous passage from Nazareth; the present floor is composed of squares of white and red marble. In a niche above the fire-place is the celebrated statue of the Virgin, supposed to be

sculptured by St. Luke. It is said to be of the cedar wood of Lebanon, and is quite black with age. The height of the Virgin is 4 palms, that of the Child is 1 palm 8 inches. The figures both of the Virgin and Child are literally resplendent with jewels, the effect of which is increased by the light of the silver lamps which are constantly burning before the shrine. It would be tedious to attempt the enumeration of the various relics and treasures contained in the Santa Casa; among the former are two pots of terra cotta, said to have belonged to the Holy Family: they were covered with gold plates previous to the French invasion, but only one now retains them. On the southern wall, fixed with iron cramps, is a stone of the Santa Casa, taken away by the Bishop of Coimbra in the time of Paul III., and restored in consequence of the loss of health he suffered while it remained in his possession. On the same wall is another singular offering, a cannon ball consecrated to the Virgin by the warlike Julius II., in remembrance of his preservation at the siege of Mirandola, in 1505. Hompesch, the grand master of the Knights of Malta, and the family of Plater of Wilna, so well known in the history of the Polish struggle for independence, are also remarkable for their presents. In less than a year after the short-lived peace of Tolentino the French took Loreto, sacked the town and sanctuary, and carried the statue of the Virgin a prisoner to Paris. It is recorded that the conquerors deposited the statue in the cabinet of medals in the great library of Paris, where it was placed immediately over a mummy and exhibited to the public as one of the curiosities of that scientific collection! On its restoration in 1801, the papal commissioner refused to have it invoiced, lest it might derogate from the peculiar sanctity which had marked its previous wanderings.

The *Fodera* or *Marble Casing* which incloses the Santa Casa is one of the most remarkable monuments of the best times of art. It was designed by Bramante, and worked by Andrea Sansovino, Girolamo Lombardo, Bandinelli, John of Bologna, Guglielmo della Porta, Raffaele da Montelupo, Francesco Sangallo, Niccolò Tribolo, Simone Cioli, and other eminent artists of the period. The materials for this great work were prepared in 1510 under Julius II., the work was begun under Leo X., continued under Clement VII., and finished in the pontificate of Paul III. It has four fronts of white marble covered with sculptures in relief.

1. *The Western front* presents us with the Annunciation by *Sansovino*, in which the angel Gabriel kneeling in the air surrounded by a crowd of angels announces to the Virgin the object of his mission. The details of this wonderful work, which Vasari characterises as a *divina opera*, are beyond description: the figure of Gabriel seems perfectly celestial, and the expression of the angels is of extraordinary delicacy and beauty. The vase of flowers introduced in the foreground was much admired by Vasari. The smaller tablets, representing the Visitation, and St. Joseph and the Virgin in Bethlehem, are by *Sangallo*. At the angles are figures of the prophets Jeremiah and Ezekiel; the former is an expressive work of *Sansovino*, the latter is by his pupil *Girolamo Lombardo*. In the niches above are the Lybian and Persian sybils by *Guglielmo della Porta*.

2. *The Southern front* has another grand production of *Sansovino*, the Nativity, in which the shepherds, the angels, and the other figures are represented with extraordinary minuteness and truth. The David with the head of Goliath at his feet, and the prophet Malachi, are by *Girolamo Lombardo*; the Cumæan and Delphic sybils are by *Guglielmo della Porta*. The Adoration of the Magi was begun by *Sansovino*, and finished by *Raffaele da Montelupo* and *Girolamo Lombardo*. The figures of boys over the first door are attributed to *Simone Mosca*, and those over the Porta del Santo Camino are by *Simone Cioli*.

3. *The Eastern front* has the fine

bas-relief by *Niccolò Tribolo*, representing the arrival of the Santa Casa at Loreto, and the effect of its sudden appearance on the people. The attack of the robbers in the wood, the surprise of the countryman, and the peasant whistling to his loaded horse, are marvellous examples of the powers of art. The bas-relief above represents the death of the Virgin and her burial by the apostles. The four angels in the clouds and the party of Jews endeavouring to steal the body are full of expression. It was begun by *Tribolo* and finished by *Varignana* of Bologna. The prophet Balaam is supposed to be the work of *Fra Aurelio*, brother of Girolamo Lombardo. The Moses is by *Della Porta*, as are also the Samian and Cuman sybils.

4. *The Northern front* is ornamented with a bas-relief representing the Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli*, and finished by *Raffaele da Montelupo*. The figures introduced into the composition express the seven virtues of the Virgin,—innocence, fidelity, humility, charity, obedience, modesty, and love of retirement. The fine bas-relief of the Sposalizio, begun by *Sansovino* and continued by *Raffaele da Montelupo*, has a remarkable group of figures introduced by *Niccolò Tribolo;* the most striking of these figures is the man in a passion breaking a withered bough. The prophet Daniel is by *Fra Aurelio Lombardo;* the prophet Amos with the shepherd's staff in his hand and his dog at his feet is by *Girolamo Lombardo*, his brother. The Phrygian sybil and the sybil of Tivoli are by *Guglielmo della Porta*. The boys over the door are attributed to *Simone Mosca* and *Simone Cioli*. These sculptures, with the ornaments on the frieze and the festoons between the columns by *Mosca*, complete the catalogue of bas-reliefs which piety and art have lavished on the external casing of the Santa Casa.

This magnificent work, which is a perfect museum of sculpture, is said to have cost 50,000 Roman scudi, independently of the statues, the cost of the marble, and the wages of the workmen, which amounted to 10,000 scudi more. This expense might have been greatly increased if many of the artists and workmen had not given their gratuitous services.

The next object which attracts attention is the *Baptistery*, a superb work in bronze, cast by *Tiburzio Verzelli* and *Giobattista Vitali*. It is covered with bas-reliefs of extraordinary merit, relating to the sacrament of baptism, and is surmounted by the figure of St. John baptising the Saviour. Among these bas-reliefs may be mentioned St. John baptising in the Jordan, the Circumcision, Naaman cured of his leprosy, Christ curing the blind, St. Philip and the eunuch, &c. The four female figures at the angles of the vase, illustrating the history of the Santa Casa, under the symbols of Faith, Hope, Charity, and Perseverance, are worthy of attentive study.

The *chapels* of this nave are mostly ornamented with fine mosaics from the paintings of the great masters. Among these are the S. Francesco d' Assisi of Domenichino, and the Archangel Michael of Guido, from the celebrated picture in the Capuccini at Rome. In the last chapel is a mosaic copy of the Last Supper, by Simone Vouet, the original of which is in the palace of the governor.

In the opposite nave, the first chapel descending the church contains the fine bas-relief of the Deposition in bronze, called also the Pietà, by *Calcagni*, and four bronze female portraits of the families of Massilla and Rogati, to whom the chapel belongs by the same artist. Several of the next chapels, like those of the opposite side, are ornamented with mosaics, among which are the Conception and the Sposalizio, by Carlo Maratta; in the chapel containing these are two frescoes representing the Sposalizio and the Presentation in the Temple, by *Lombardelli*.

In the first chapel of the *left cross aisle* is the copy in mosaic of a painting by Angelica Kauffmann; the second has some paintings by Lorenzo Lotto; and the third, called the Annun-

ziata del Duca, from having been erected by Francesco Maria II. duke of Urbino, contains a mosaic of the Annunciation of Baroccio, copied from the Vatican picture. The frescoes of the chapel were painted by *Federico Zuccari* in 1583. The rich arabesques illustrative of the origin of the house of Rovere, are fine specimens of art, and deserve to be carefully studied. The *Sagrestia della Cura* is painted in fresco by *Luca Signorelli*; the arabesques and other sculptures of the presses or Armadj, and the intaglio of the *lavamano* are believed to be the work of *Benedetto da Majano*, the celebrated Florentine architect and sculptor of the sixteenth century. The large oil painting of St. Louis of France is by *Charles le Brun*. The bronze kneeling figure of Cardinal Gaetani is the work of *Calcagni*, assisted, it is said, by Jacometti. In the upper part of this cross aisle the first chapel contains the mosaic copy of the Nativity of the Virgin by Annibale Caracci, reputed the finest work of its class in the church. The second, called the chapel della Marca, contains a fresco supposed to be by *Pietro da Cortona*, representing Godfrey in arms and Tancred wounded at the siege of Jerusalem: it has also the tomb of Cardinal Visconti, of the family of the ancient Dukes of Milan. The third chapel is ornamented with a mosaic copy of the celebrated picture of the Assumption of the [illegible] Baroccio. The paintings on the vault representing the Nativity, the Circumcision, the Transfiguration, the preaching of St. John the Baptist, and the Martyrdom, are by *Pellegrino Tibaldi*. [illegible] of the *Sacristy of the* [illegible] of St. Luke in glazed [illegible] over that of the [illegible] figure of St. Matthew [illegible] both interesting works of [illegible] *Robbia*.

In the *right aisle* [illegible] has a mosaic copy [illegible] by Baroccio; its painting [illegible] by *Muziano*. The second, called the Rosario, is painted by *Gasperini* of Macerata; and the third originally called the chapel of the Conception, is said to be the work of *Lombardelli*. Passing onwards, we reach the *Treasury and its Chapel*. The Canonico Raffaele, in 1694, generously enriched this treasury with its pictures and works of art. The beautiful picture above the *lavamano* in the hall, representing a pious lady instructing female children, is by *Guido*. The chiaroscuro on the right of the entrance, protected by a glass covering, is attributed to *Tintoretto*; the Madonna and Child, also protected by glass, is a copy of Raphael by Sassoferrato or *Garofalo*, probably the latter; there is also another Madonna and Child by *Andrea del Sarto*; and a Holy Family on wood, variously attributed to Schidone or *Correggio*. The Christ at the column is supposed by some to be by Tiarini, and by others by *Gherardo della Notte*. The *Chapel* of the Treasury is remarkable for the frescoes of its roof, representing the history of the Virgin, interspersed with full-length figures of prophets and sybils, by *Cristofano Roncalli*. The Treasury, previous to the French invasion, exhibited the richest collection of costly offerings which the piety, the policy, and the vanity of the world had ever brought together. Sovereign princes, pontiffs, prelates of the church, and the rank and beauty of Christendom had munificently contributed to swell its treasures; but the calamities which the Papal States sustained in their unequal struggle with France compelled Pius VI. to despoil it of its riches, in order to pay the sum demanded by the provisions of the treaty of Tolentino in 1797. At the restoration of peace, the zeal of the faithful endeavoured to compensate for these losses, and the Treasury is now well filled with the results of their devotion. The catalogue of offerings exhibits a curious collection of names; those of Murat, Eugene Beauharnois, and the wife of Joseph Buonaparte are read side by side with the titles of the dynastic princes of Austria and Sardinia; many are those of illustrious and noble houses in Italy, France, Poland, Russia, and Spain; and among the multifarious assemblage

of offerings may be found the wedding dress of the King of Saxony! The chalice presented by Pius VII., and used by that pontiff in the celebration of the mass, records his gratitude for his restoration to the Holy See after his long imprisonment in France.

The octagonal cupola of the church begun by Giuliano da Majano was strengthened at its base and nearly rebuilt by Antonio Sangallo. The skill and judgment with which he accomplished this difficult task have received the praises of Vasari. The interior is painted throughout by *Roncalli*, assisted by *Jacometti* and *Pietro Lombardo*. It is considered the masterpiece of Roncalli, and it is recorded that his success so exasperated Caravaggio that he employed a Sicilian bravo to disfigure his face. Lanzi, who speaks in glowing terms of these fine compositions, says that Guido adopted a more honourable mode of revenge than his contemporary, for he determined to show that he could surpass Roncalli by works better than his own.

The magnificent Palace of the Governor, or the *Palazzo Apostolico*, an edifice worthy of the capital, was begun in 1510 by Julius II. from the designs of Bramante. It forms two wings composing the half of a parallelogram, and is constructed with two grand loggie with round-headed arches, the lower of which is of the Doric, and the upper of the Ionic order. The former of these loggie affords accommodation to the canons of the Church; the latter is inhabited by the bishop and governor, and contains the noble room called the "Apartment of the Princes," now used as a picture gallery. The most remarkable works in this collection are the Woman taken in Adultery by *Titian*, treated in a very different manner from his other celebrated picture on the same subject in St. Afra at Brescia; the Last Supper by *Simon Vouet*, the original of the mosaic in the church; the Sta. Chiara of *Schidone;* the Deposition of *Guercino;* and the fine painting of the Nativity of the Virgin by *Annibale Caracci*. In the bedchamber adjoining is a small Nativity painted on slate by *Gherardo della Notte*, and another of the same subject on copper by *Correggio*. In another apartment are nine tapestries presented to the Santa Casa by Cardinal Sforza Pallavicini; they represent various events of the gospel history, and show a certain correspondence of composition with the cartoons of Raphael: it has been erroneously supposed that they were designed by that great master.

The *Spezieria*, an excellent institution of charity appropriately found in a great Christian sanctuary, is celebrated for its 380 apothecary's pots painted after the designs of Raphael, Michael Angelo, Giulio Romano, and other great masters. They were executed, according to Lanzi, by *Orazio Fontana* of Urbino, who acquired considerable fame by his imitations of the great painters on earthenware. They represent different events of scripture history, the history of Rome, and the Latin classics, and were presented by Francesca Maria, duke of Urbino, for whom they were originally painted. It is related by Bartoli, a local chronicler, that one of the grand dukes of Florence offered to purchase them by a similar number of silver vases of equal weight; and Christina, queen of Sweden, is said to have declared that she valued them more than all the riches in the treasury of Loreto, since no such collection was to be found elsewhere, while gems and the precious metals might be obtained in profusion without difficulty.

The city of Loreto numbers upwards of 8,0[illegible] inhabitants, but it contains little [illegible]s church to engage the attention of the stranger. The Piazza della Madonna contains a bronze fountain ornamented with armorial bearings, eagles, dragons, and tritons, the work of the pupils of Calcagni. The Piazza de' Galli also contains a fountain from which it derives its name, being ornamented with a dragon and four cocks by Jacometti. The Capuchin Hospital was founded in 1740 by Cardinal Barberini; near it is the hospital maintained at the sole expense

of the chapter for the reception of poor pilgrims.

We cannot better conclude this account of Loreto than by recalling to the Italian scholar the offering made at its shrine by the poet TASSO. Religious feeling never perhaps inspired more devotion than that which breathes through the magnificent *canzone* composed in honour of the Virgin by that illustrious pilgrim. No translation can convey any idea of the original, and our space allows but a small extract:

"Ecco fra le tempeste, e i fieri venti
Di questo grande e spatioso mare,
O santa Stella, il tuo splendor m' hà scorto,
Ch' illustra, e scalda pur l' umane mente,
Ove il tuo lume scintillando appare,
E porge al dubbio cor dolce conforto
In terribil procella, ov 'altri è morto:
E dimostra co' raggi
I sicuri viaggi
E questo lido, e quello, e 'l polo, e 'l porto
De la vita mortal, ch' a pena varca
Anzi sovente affonda
In mezzo l' onda alma gravosa, e carca."

Leaving Loreto, on the road to Recanati we pass at a short distance from the town the fine aqueduct stretching across the valley from hill to hill, and communicating with the subterranean channels by which Loreto is supplied with water. It was undertaken and completed by Paul V. at an expense of 186,000 scudi.

A good but hilly road leads to

3¼ Recanati (*Inn*, Locanda di Raffaele, called [illegible] a small tavern with [illegible] landlord, but the accommodation is [illegible]. A third horse is required from Loreto to Recanati, but not [illegible].

This small [illegible] placed on a lofty and [illegible] overlooking the [illegible] plains of the March, and [illegible] the distant [illegible]. The population of the [illegible] is 14,748 souls. [illegible] by many ant[illegible] occupies the site of [illegible] founded by Septimius [illegible] destroyed by Alaric in 408; but although it may have sprung from its ruins, the proper position of that city of the Piceni is more inland, and on the banks of the Potenza. In the eleventh century Recanati was a powerful military position; in 1229 the Emperor Frederick II. took it under his especial protection, and conferred upon it many privileges, among which was the permission to build a port, granting to the inhabitants for that purpose the whole line of coast between the Potenza and Musone. It was made a bishopric in 1240, and united to Loreto in 1318. The Cathedral, dedicated to St. Flavian Martyr, which contains the monument of Gregory XII. (1417), has a Gothic doorway, and many of its Gothic windows, now closed up and concealed by modern alterations, may still be traced. The roof is richly carved, and dates from the beginning of the seventeenth century. The churches of S. Domenico and S. Agostino have also Gothic doors with round-headed arches. The Palazzo Comunale has a bronze bas-relief by Jacometti, representing the arrival of the Santa Casa. In the great hall are preserved two remarkable documents; one the original diploma of Frederick II. "Dei Gratia Romanorum Imperator," dated 1229, with his monogram and his golden seal, granting and confirming to the town the port of Recanati already mentioned; the other, an autograph letter of S. Carlo Borromeo, dated July 11, 1564, written by order of the pope to Monsignor Portico, governor of the March, confirming the exemption from lodging light horse "cavallileggieri" previously granted to the inhabitants of Recanati, in order that the pilgrims might not be impeded in passing through to visit the Madonna di Loreto; and requiring them in return for this privilege to repair the walls of the town, which are represented to be in a state of ruin. It is signed Il Cardle. Borromeo, and is written in a [illegible] bold hand.

Several of the palaces at Recanati are of superior pretensions, particularly the Caradori, Leopardi, Roberti, Mazzagalli, Antici, Mazsucci, &c. The view from the balcony of the Caradori palace is truly beautiful: it commands Loreto, the hill of Ancona, the Adriatic,

and the fine rich plain of the March, called "Il Giardino d'Italia" by the natives, whose fondness for the March will scarcely permit them to accord any beauty to other parts of Italy: all these objects combine with the singular richness and fertility of the country to form a scene of extraordinary beauty.

The *Port* of Recanati is about three miles from Loreto: it is now a small fishing town, with a population of 3,052 inhabitants. About a mile from it are the ruins of Potentia, close to the convent which preserves the name of the city in that of S. Maria di Potenza.

On leaving the town, the steep hill we descend is so precipitous, that oxen are necessary in the ascent from Macerata. On the brow of this hill is the church of Castel Nuovo, where there is a fine painting of the Transfiguration by an unknown artist.

4½ Sambucheto, a post station. (A third horse is required from this place to Recanati, but not *vice versâ*.) The country between Recanati and Macerata resembles a continued farm, and is surpassed in fertility by no district of Europe. Its rich meadows and corn fields, interspersed with plantations of mulberry trees, and watered by frequent rivulets, suggest to the English traveller many recollections of home. A branch of the Potenza is crossed and the road ascends the left bank of that river, leaving Monte Cassiano on the right. At the point where it crosses the Potenza three branch roads from Osimo, Severino, and Jesi fall into the main line. There is a *dogana* at the junction, and close to it are the ruins of an amphitheatre and other buildings marking the site of Helvia Ricina.

The road passes the gate of Macerata without entering the town.

1 MACERATA (*Inns*, Posta (La Pace); Albergo di Monachese), a fine provincial city prettily situated on a lofty eminence above the Potenza, about midway between the Apennines and the sea and commanding views of both. It is the capital of a Delegation comprehending a surface of 105 square miles and a population of 200,000 souls, and is one of the four appeal courts of the Papal States, embracing in its jurisdiction the eastern provinces. The city population with its suburbs and dependencies amounts to 16,000. Its foundation dates from 1108, as proved by documents in the archiepiscopal archives of Fermo: it was made a city by John XXII. in 1322.

At first sight Macerata appears to a stranger unprovided with introductions a dull town, but it is in reality one of the most agreeable and intellectual of the numerous provincial cities of the second class with which the States of the Church abound. Its society is of a high order; the resident nobility yield to none in character and courtesy; it has a university, several handsome palaces, a theatre, and other public establishments which enjoy considerable reputation in the province. Many of the churches retain their Gothic porticoes, which serve to mark the passage from the old style to the new. In the *Cathedral* sacristy is a picture attributed to *Perugino* (?), representing the Madonna and Child with S. Francis and S. Julian, to whom the church is dedicated; and an altarpiece by *Allegretto di Nuzio* (da Fabriano) representing the same subject with S. Benedict and S. Julian; the name of the painter is recorded underneath with the date 1368. The altar of the SS. Sacramento has a very good imitation in wood of the façade of St. Peter's at Rome. In the *Church of S. Giovanni* is a fine painting of the Assumption of the Virgin by *Lanfranco*.

The *Palazzo Compagnoni* contains a small museum of Roman remains and inscribed stones, found principally among the ruins of Helvia Ricina. There is a Casino in the town supplied with modern works and journals; and in the same establishment is the *Biblioteca Comunale* founded by Leo XII. in 1824, and lately enriched by a donation of valuable books by the Padre Borghetti, its librarian. Outside the gate leading to Fermo is a very noble building erected for the national game

of pallone by the architect Alcandri: it is said to be the largest known. About a mile beyond it is the beautiful Church of the Madonna della Vergine, one of the best designs of Bramante.

Macerata is the birthplace of Crescimbeni, the founder of the Arcadian Society, and of Matteo Ricci, the well known Chinese scholar and missionary. The walls of the city were built by the celebrated Cardinal Albornoz. The triumphal arch called the Porta Pia is somewhat heavy in its effect notwithstanding its accurate proportions.

[There is a cross road of 3 posts from Macerata to Fermo (Route 31), crossing the Chienti and the Tenna; it is a very agreeable drive. It passes beneath Mont' Olmo, the birthplace of Lanzi, the celebrated writer on Italian art.]

Leaving Macerata the road descends under Pieve to the left bank of the Chienti, and proceeds along it to Tolentino through a rich and highly cultivated country. Between these towns is passed the deserted fortress of La Rancia. This position, and indeed the ground on both sides of the river, was the scene of the bloody and decisive battle between Murat and the Austrians in May 1815. Previous to the battle the Imperial troops occupied the heights of Monte Milone on the right of the road; the Neapolitans had advanced within sight of Tolentino when they halted for the night, and subsequently took up a position under the heights of Monteliano and Petriolo. On the 3rd at daybreak it was seen that the Austrians had crossed [illegible] during the night, and were in force [illegible] by Murat [illegible] were [illegible] commenced [illegible] right, and the [illegible] covered by [illegible] was begun by Murat [illegible] at first acting on the [illegible] lasted during the whole day [illegible] both armies drew off for the night 2,000 men on both sides lay dead and dying on the field. The unexpected arrival of two couriers, one with the news of the defeat at Antrodoco, the other bringing despatches from Naples detailing the disturbances in Calabria and Campania, induced Murat to determine on retiring on the following morning. In the preliminary movements he was very nearly captured, and by an injudicious manœuvre on the part of one of his generals his best position fell into the hands of the Austrians, so that his entire army was thrown into confusion. Insubordination had long prevailed; the untoward events of the day rendered his own personal courage of no avail; his plans were frustrated by disobedience, and to use the language of Colletta corruption spread from the highest to the lowest. He fell back on Macerata with much loss, and was obliged to retrace his steps to Naples with the remnant of an army which was never worthy of his military genius. This battle sealed the fate of Murat; on the 22d of the month he fled from Naples, and in the October following his ambitious career terminated in his execution at Pizzo.

1½ TOLENTINO (*Inn*, La Corona, very tolerable and clean). The Gothic gateway by which Tolentino is entered on this side is one of the most interesting and best preserved specimens of the castellated architecture of the middle ages. Tolentino nearly retains the ancient name of a considerable city of Picenum from whose ruins it sprung. It was made a city by Sixtus V. in 1586, by whom its bishopric, which dates from the fifth century, was united to that of Macerata. It was once strongly fortified. The present population is 9,437 souls. It was the scene of the life, death, and miracles of St. Nicholas.

The *Cathedral*, dedicated to this saint, was originally a Gothic edifice, as may be seen by the closed arches of its windows in the side walls. The rich doorway of its façade remains untouched; the bands of the arch are formed of acanthus leaves, and in the canopy is the figure of one of the Visconti with the dragon, the armorial bearings of the family: at first sight it

might be taken for St. George. The interior of the church has a superb roof of carved wood richly gilt, with figures of the Virgin, Saviour, and numerous saints in bold relief: in every part of it are seen the ducal coronet and dragon of the Visconti by whom it was built. The capellone is interesting for the remarkable frescoes by *Lorenzo* and *Jacopo da San Severino*, representing various subjects from the life of S. Nicholas. Though much injured by repainting, enough remains to afford materials of study; the heads are in general full of expression and feeling. In the chapel of the saint are two paintings, one representing the Fire of St. Mark at Venice attributed to *Tintoretto*, and the other the Plague in Sicily, attributed perhaps on as slight authority to *Paul Veronese*, who is considered by some to have painted the former picture (?).

Tolentino was the birthplace of the learned Francesco Filelfo, whose bust has been erected over the door of the Palazzo Pubblico. In diplomatic history the town has acquired some celebrity for the treaty which bears its name, signed 19th February, 1797, between the commissioners of Pius VI. and General Buonaparte on the part of the French Republic. By this humiliating treaty the pope ceded the province of Romagna, in addition to the Legations of Bologna and Ferrara already surrendered to the Cispadane Republic. He left Ancona in possession of the French, and surrendered to them his territories at Avignon, besides engaging to pay a ransom for other provinces and to deliver the manuscripts and works of art which had excited the cupidity of his conquerors.

Leaving Tolentino the road continues along the left bank of the Chienti through very beautiful scenery, presenting in its immediate vicinity many characteristics of an English landscape. The country is very productive and rich in oaks, and the prospect is bounded by the chain of Apennines, covered with snow so late as the beginning of summer and in some years never free from it. Soon after passing the village of *Belforte* the frontier of the province of Macerata is passed, and we enter the Delegation of Camerino. On the left are seen the villages of Caldarola and Pieve Favera, picturesquely situated on the other side of the river.

1 Valcimara, a post station and hamlet of 400 souls. The road passes through Campolorzo, and some distance further a sudden bend opens on the picturesque Rocca di Varano, with an ancient castle perched upon its summit. At this place a road branches off the high post road to Camerino.

[CAMERINO, the capital of a Delegation of 70 square leagues and 36,500 souls, and the seat of an archbishopric, is situated at the foot of the Apennines on a lofty hill from whose base several tributaries of the Potenza take their rise. It retains the name of the ancient Camerinum, a border city of Umbria, which acquired some note from its alliance with Rome against the Etrurians. In 1545 Paul III. received it in exchange for the cession of Parma and Piacenza. The cathedral dedicated to S. Sansovino occupies the site of a temple of Jupiter. Camerino was made an archiepiscopal see by Pius VI. in 1787; the see of Treja was united to it by Pius VII. in 1817. Its bishopric dated from 252 under Lucius I., and S. Sansovino, the titular saint of the cathedral was its first bishop. The city has a university of some repute and a small manufactory of silk. Its present population is 5,182. Carlo Maratta was born here. Large quantities of sumach are cul[illegible] the neighbourhood.]

1 P[illegible], a post station. At *La Muccia*, the usual resting-place of the vetturini (*Inn*, Il Leone), the road which has crossed from the left to the right bank of the Chienti returns again to the left. There is a branch road from this to Camerino, distant five miles. The several villages which are passed between Valcimara and Serravalle are picturesquely placed on the lower slopes of the mountains. On the left hand are Pieve-Bovigliano, S. Marco, Pieve-Torrina, Massadi, and

Prefoglio; and on the right Colle, S. Marcello, and Gelagna. The road now begins to ascend.

1 Serravalle, a long straggling village in a steep and narrow defile, completely commanded by the ruins of an old castle and stronghold of the middle ages. Near it are the sources of the Chienti, which after a course of fifty-eight miles falls into the Adriatic at the port of Civitanova. A gradual ascent by a fine wild mountain road brings us to the plain of Cinquemiglia. The solitary house of refuge upon it shows that in severe winters the route is often impassable from snow. The plain has a local reputation for the excellence of its hay. The country becomes wild and desolate as *Colfiorito* is approached, and occasionally the scenery is striking of its kind. There is a new inn at this village called the Locanda di Bonelli. After passing the Lake of Colfiorito, famous for its leeches, the road begins to descend and a great change in the character of the country and its scenery is soon apparent; the land is rich and generally covered with oaks. In severe winters the ascent to the Colfiorito from Foligno is extremely difficult, and in some parts dangerous to an English carriage.

1 Case Nuove, a small hamlet of 130 souls built under the ruins of an old castle near the royal torrent Menautri. In [illegible] Foligno by this road a third [illegible] Case Nuove to Serravalle [illegible]. Beyond it [illegible] where there is a [illegible] precipitous cliff [illegible] village in the [illegible] hence the view [illegible] city and fertile plain [illegible] perfect; it commands a great [illegible] country stretching [illegible] Tiber, and scarcely [illegible] richness of cultivation [illegible].

About [illegible] Foligno the [illegible] from Fano through Nocera, and the [illegible] from Gubbio and Fabriano, fall into the present route.

1 Foligno; described in Route 27.

ROUTE 16.

FANO TO FOLIGNO, BY THE STRADA DEL FURLO.

10½ Posts.

This route follows the Flaminian way throughout its entire course.

The early part of the road is extremely beautiful. Leaving Fano we pass the fine public promenade, and soon enter upon the varied and beautiful country between it and the mountains, ascending the left bank of the Metauro. This classic stream, memorable for the defeat of Asdrubal, is apostrophised by Tasso in one of his most touching poems (Rime Eroiche, xxxiv.):

> "O del grand' Apennino
> Figlio picciolo."

1 Calcinelli.

1 *Fossombrone* (*Inn*, La Posta), a thriving episcopal town of 6,421 inhabitants sprung from the ruins of the Forum Sempronii, whose site near the torrent of S. Martino about two miles distant, is marked by the vestiges of a theatre and other remains. The ancient city was ruined by the Goths and Lombards. The modern town is traversed by the Metauro, and was the property of the Malatesta family until the pontificate of Sixtus IV., when Galeazzo sold it to the Duke Federigo di Rovere for 13,000 golden florins. In more recent times it became the property of Eugene Beauharnois, and has descended to his son, the present Duke de Leüchtenberg, to whom it is indebted for much of its prosperity. Fossombrone is celebrated throughout Italy for its silk manufactories, worked by steam machinery from the foundries of Bologna. Its factories of woollen cloths are also held in great esteem.

The cathedral dedicated to S. Aldebrando Vescovo contains some inscribed stones from the ruins of the ancient city: its bishopric dates from the fifth century. The modern bridge over the Metauro spanning that broad mountain stream by a single arch is a bold and

striking work, not surpassed by any similar erection of recent times. The road over it leads to S. Ippolito, where there are the best marble quarries in the States, well worthy of a visit,—to Sorbolungo,—to the ancient walled town of Mondavio,—to Pergola, an important town of 5,616 souls, with extensive carpet manufactories; and to other places of less consequence between the Metauro and the Cesano.

Leaving Fossombrone the scenery becomes remarkably fine; the country is varied and beautiful, and rich in oaks which would be ornamental to any English park. The road to *Urbino* branches off from the main route a few miles from Fossombrone. (See next Route, 17.)

The Foligno road crosses the Metauro and at once strikes into the mountains, ascending the left bank of the Cantiano, a tributary of the former river rising from the Apennines under Valboscosa and San Benedetto. Near this at the entrance of the pass of the Furlo is the hill still called *Il Monte d' Asdrubale*, in which tradition has preserved the record of the memorable battle between the Carthaginian general and the Roman consuls Livius Salinator and Claudius Nero, B.C. 207. The battle is supposed from the account of Livy to have taken place on the left bank of the river, where it begins to be contracted by high rocks; 56,000 men shared the fate of their commander, and 5,400 were made prisoners. The loss of the Romans is admitted by their historians to have been 8,000. The pathetic lamentation of Hannibal for the death of his brother is well known to every reader of Horace:

"Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis, et fortuna nostri
Nominis, Asdrubale interempto."
Hor. iv. *od.* 4.

In the caverns of the neighbouring mountains many fossil remains are found, which the inhabitants believe to be the relics of the army of Asdrubal, precisely as the contents of the bone-caves of Palermo are referred to the Roman Naumachia.

The *Pass of the Furlo* upon which the road now enters affords one of those remarkable examples of Roman energy, which are no where so surprising as in the construction of their public roads. The traveller who is acquainted with the magnificent remains of the highway constructed by Trajan in the precipice of Servia along the Danube will no fail to recognise in this pass the same skilful engineering and the same power of overcoming difficulties for which that wonderful work is celebrated. The high perpendicular precipices of the Passo del Furlo close in so narrowly on the very edge of the Cantiano, that it appears as if the mountains would allow nothing beyond the passage of the stream. The Roman engineers however cut through the rock on its left bank, carrying the road through a tunnel which gives name to the defile for about 126 feet, and thus formed a permanent passage for the Flaminian way. The whole length of the pass is about half a mile. An inscription cut in the rock records its construction by order of Vespasian. This interesting work is called *Petra Intercisa* in the Peutingerian Table, and *Petra Pertusa* by Procopius, who has accurately described it; it is also commemorated by Claudian in the beautiful passage—

"Qua mons arto patens vivo se perforat arcu,
Admittitque viam secum per viscera rupis."
VI. Cons. Hon., 500.

1 Acqualagna, a small village and post station on the junction of the Candigli with the Cantiano. The neighbourhood, considered by some antiquaries to be the scene of the defeat and death of Totila, but we shall presently see that the true site of the battle must be placed lower down at Gualdo. Near Cagli, a stream which flows into the Cantiano is crossed by a fine Roman bridge called Ponte Manlio; the central arch, thirty-nine feet in span, is composed of nineteen large stones.

¾ *Cagli* (*Inn*, La Posta), a small and industrious provincial town of nearly

10,000 inhabitants, constituting in conjunction with Pergola the seat of a bishopric. It occupies the site of *Callis*, a Roman city and station of the Via Flaminia, built on the flanks of Mte. Petrano. The present town dates from the thirteenth century in the pontificate of Nicholas IV. Several remains of the ancient city, medals, and fragments of statues have been found in its vicinity. Cagli has an important trade in tanned and dressed leathers, and is perhaps the most flourishing town on this route. Beyond Cagli are three Roman conduits passing under the road for the purpose of carrying off the water of the torrents into the valley below. Between this and Cantiano the river is crossed by a stone bridge of Roman architecture, called the Ponte Grosso.

¾ Cantiano, a small fortified town supposed to have sprung from the ruins of Luccolo, an episcopal city destroyed by Narses in his pursuit of Totila, the site of which is placed by Calindri at a short distance beyond the present town near the Ponte Riccioli. Leaving Cantiano the road begins to ascend the mountains. (A third horse is required to La Schieggia, but not *vice-versâ*.)

1 *La Schieggia*, a small walled town strongly fortified, with an ancient Palazzo and cathedral. Its great interest is derived from the ruins of the famous Temple of Jupiter Apenninus, still traceable on Mte. Petrano, to which the [illegible] of Umbria repaired to [illegible] and the Etruscans did to the Temple of Voltumna. The oracle was consulted [illegible] Aesculapius, and [illegible] in the following [illegible]

"Esce [illegible]
nume[illegible]
Appenin[illegible]

In the [illegible] were found in the fourteenth century the celebrated bronze [illegible] the *Eugubian Tables*, now preserved [illegible] the present century [illegible] remains, as bronze idols [illegible] and inscribed stones have been discovered, together with the vestiges of baths near the present town. The country around La Schieggia is rich in oaks, and is generally well cultivated. The bridge called the Ponte a Botte (or the barrel-shaped) was built by Fabri in 1805, by order of Pius VI. Its construction is peculiar. It spans the ravine by a single arch at the height of 230 feet from the bottom; above this arch the engineer has introduced a cylindrical aperture 65 feet in diameter, which has given name to the bridge.

[A road strikes westward from Schieggia across the mountains to Gubbio, from whence another by S. Marco falls into the present route at S. Facondino, near Gualdo Tadino, so that it is not necessary for the traveller desirous of seeing Gubbio to retrace his steps. For a description of *Gubbio*, and of other roads leading from it to Perugia and Citta di Castello, see Route 20.]

East of La Schieggia, and about midway between it and the Cesano, is an interesting classical locality, recording, in the modern name of *Sentina*, the site of ancient Sentinum, celebrated for the battle between the Romans and the combined forces of the Gauls and Samnites B.C. 296, in which the younger Decius devoted himself for his country.

The road from La Schieggia to Sigillo lies along the valley or depression in the chain of the Apennines, whose lofty range here appears to separate into two portions. Between Costacciaro and Sigillo we leave the Legation of Urbino and Pesaro, and enter the Delegation of Perugia.

1 Sigillo, the *Svillum* of Pliny, another Umbrian city, now reduced to a wild mountain village of little more than 1,000 souls. In the middle ages it was one of the dependencies of Perugia, and was strongly fortified; some portions of its walls and castle still remain. In the neighbourhood are two bridges attributed to Flaminius, and the pavement of the ancient road may still be traced. In the mountains of Sigillo is a remarkable cavern, said to be the largest in Italy, which has not been sufficiently explored: it is only to be entered by means of a rope. The gal-

leries it contains are full of stalactites; the fourth is said to be upwards of a mile in length, terminating in a deep lake. The floor of this cavern, we believe, has never been broken; and it would be interesting if some resident geologist would explore it with a view to the discovery of fossil remains. The high range of mountains east of the road which runs along their base for many miles, forms the line of separation between the Delegation of Perugia and that of Camerino. They frequently present striking combinations of scenery, and in many places supply pleasing subjects for the sketch book of the artist.

A few miles on, at Fossato, a small place remarkable for its successful resistance to Francesco Sforza, and for having been sacked by Cesar Borgia, a road branches off on the left to *Fabriano;* an important town of 6,619 souls, whose celebrated paper manufactories established so early as 1564, not only supply the States of the Church, but rival the great Neapolitan establishment on the Fibreno, at Isola. Below S. Facondino, the point where the road from Gubbio falls into the Flaminian Way, is

1 Gualdo Tadino, a walled town of about 5,000 inhabitants, a mile and a half from which was the ancient city of Tadinum mentioned by Pliny. The site was not discovered until 1750, when its ruins were found close to the church of Sta. Maria Tadina, and several interesting remains were brought to light. The neighbourhood is remarkable as the scene of the great battle in which Narses the general of Justinian overthrew and mortally wounded Totila king of the Goths. The march of the Romans and their allies from Ravenna by the pass of Furlo, and the particulars of the battle are finely described by Gibbon, chap. xliii.

Leaving Sigillo, the road descends to

1 *Nocera*, the Nuceria Camellaria of Pliny (*Inn*, La Posta). This Umbrian city, celebrated by Strabo for its manufactory of wooden vessels, has dwindled down to a poor village of 1,114 souls. It is however the seat of a bishopric in conjunction with the town of *Sassoferrato*, to which its ancient see, founded in 402, was united by John XIX. in 1027. In the neighbourhood of Nocera are some mineral springs which have enjoyed great local repute from the time of Bernardino da Spoleto, by whom they were first described in 1510. They are much resorted to by the country people, but an accurate analysis of them is yet wanting. The road now leaves the mountains, and descends into the valley of the Topino, whose banks it follows throughout the remainder of the route.

1 Ponte Centesimo, a post station. On the right of the road the village of *Castel S. Giovanni pro Fiamma* is passed. It occupies the site, and preserves some traces of the name of the ancient Forum Flaminii, which existed as an important city as late as 253, when it was destroyed by the Lombards and Foligno rose from its ruins. It was an episcopal see in A.D. 58, St. Crispoldo a disciple of St. Peter being its first bishop.

A beautiful drive through a rich and fertile country brings us to

1 FOLIGNO (Route 27).

ROUTE 17.

FANO TO URBINO.

About 30 Italian Miles.

This interesting route follows the Flaminian Way, described in the preceding route, as far as Fossombrone. A vetturino performs the distance in about half a day.

1 Calcinelli

1 Fossombrone

From the point where the Foligno road crosses the Metauro to strike into the Passo del Furlo the road to Urbino begins to ascend. It soon loses that rich character of cultivation so remarkable on the banks of the Metauro, and forming so strong a contrast with the bare and barren hills by which Urbino is surrounded. As we approach the city the fine ducal palace on the right of the gate of entrance, and the old castle or citadel on the hill opposite,

are conspicuous objects. A very steep ascent brings us to

URBINO, about fourteen miles from Fossombrone (*Inn*, La Stella). This interesting city, the birthplace of Raphael, the scene of the "Cortegiano" of Castiglione, and the seat of an hereditary sovereignty before the close of the fifteenth century, is situated on the summit of an isolated hill in the midst of bleak and desolate mountains, wearing more the aspect of a feudal fortress than that of an archiepiscopal city. It is one of the capitals of the delegation of Urbino and Pesaro, which is second in population only to that of Bologna, and comprehends a superficial extent of 180 square leagues and a population of 225,806 souls. The city itself with its dependencies has a population amounting to 12,402.

The little State of Urbino was acquired by the house of Montefeltro in the thirteenth century, but it was not until the beginning of the fifteenth that it obtained celebrity as the centre of art and learning under the encouragement of Federigo and his successor Guid' Ubaldo. These great men converted their palace into an academy, and changed a school of military tactics into one of refinement and taste. The impulse thus given to the literature and arts of the period is best proved by the illustrious names associated with the history of their court, and by the [illegible] the social and political importance of Urbino under their [illegible] [illegible] influence on the [illegible] of Italy. It [illegible] celebrated [illegible] of the [illegible] —that of [illegible] [illegible] Pesaro, [illegible] Montefeltro [illegible] deavoured to rival each other as well in their patronage of genius as in their military exploits and renown. The court of Urbino may perhaps be considered to have surpassed both the others in its influence and character. Federigo di Montefeltro, the founder of its greatness, who in early life was the counsellor and minister of Galeazzo Malatesta, bore a conspicuous part in the history of the struggles of the fifteenth century. He was one of the commanders of the Milanese army at the bloody battle of S. Fabbriano in 1460; a few years later he was general of the army of Florence, and fought the battle of Molinella with Bartolommeo Coleoni in 1467. He defeated the army of the pope (Paul II.) at Rimini in 1469; in 1472 he reduced Volterra, and did more damage to its Etruscan walls with his artillery than all the former ravages of time and barbarians had effected. Two years afterwards (1474) he married his daughter Giovanna to Giovanni della Rovere, nephew of Julius II., and was created Duke of Urbino in the same year by a papal rescript. In 1482, in spite of his great age, he was appointed general of the league between the church and its allies against Ferrara; but he died September 10th in that year, on the same day as his son-in-law Robert Malatesta, and was succeeded by his son Guid' Ubaldo I.

The military character of Federigo may suffice to show what an important part he played in the eventful drama of Italian politics. In the more pleasing character of an encourager of learning, the name of *Itala Atene* bestowed upon Urbino in his time is perhaps the best evidence of his merits. Sismondi calls him the Mecænas of the fine arts; his exploits and virtues are celebrated by Giovanni Santi, the father of Raphael, in a MS. poem in *terza rima*, now preserved in the Vatican; but his highest eulogium is no doubt to be found in the unanimous language of respect and praise in which Italian writers have delighted to picture Urbino as the seat of science, literature, and the arts. His wife, the Contessa Battista Sforza, was in no way inferior to himself: her character exercised an important influence in forming the mind of her son Guid' Ubaldo, and her virtues are recorded in glowing colours by Bernardo Tasso.

Guid' Ubaldo I., by his liberal pa-

tronage and by his own intellectual acquirements, contributed even more than his father to raise the character of Urbino as a school of art and taste. His wife, Elizabetta Gonzaga of Mantua, was celebrated no less for her beauty than for her high mental accomplishments and domestic virtues: the "Cortegiano" of Castiglione may be taken as a record of the refinement for which Urbino under her auspices was remarkable. The writer of the able article in the Quarterly Review, No. 131, on Passavant's Life of Raphael, observes that "Perhaps no praises ever bestowed on woman can be compared both for eloquence and sincerity with those contained in Bembo's little volume (De Guido Ubaldo, &c., Romæ 1548), composed as the writer tells us when the duchess had lost her beauty through sorrow and misfortune. That her fame was long remembered in England we can hardly doubt; and not improbably Shakspeare may have taken from Bembo's portraiture a hint for his Miranda, *e. g.*:—

'Itaque multas sæpe fœminas vidi, audivi etiam esse plures, quæ certarum omnino virtutum, optimarum quidem illarum atque clarissimarum, sed tamen perpaucarum, splendore illustrarentur: in qua vero omnes collectæ conjunctæque virtutes conspicerentur, hæc una extitit; cujus omnino parem atque similem, aut etiam inferiorem paulo, non modo non vidi ullam, sed ea ubi esset etiam ne audivi quidem.'

——— 'for several virtues
Have I liked several women; never any
With so full soul but some defect in her
Did quarrel with the noblest grace she owed
And put it to the foil; but you, O you,
So perfect and so peerless, are created
Of every creature's best.'"

In 1497, Guid' Ubaldo, commanding the papal forces, was defeated at Soriano by Vitellozzo Vitelli, lord of Città di Castello, and made prisoner. Alexander VI. was not ashamed to make him pay 40,000 ducats for his ransom, although he had lost his liberty in the papal cause; a sum which was raised partly by the contributions of his subjects, and partly by his duchess who sold her jewels for the purpose. The treachery of Cesar Borgia, after these reverses with the Vitelli, drove the duke from his capital to take refuge in the north of Italy; but on the death of Alexander VI. the citizens rose, expelled the partisans of Borgia, and brought back Guid' Ubaldo in triumph. The accession of his uncle Julius II. (Giuliano della Rovere) to the papal chair confirmed this restoration, and again established the duke in his possessions. In 1506 this celebrated pontiff, with twenty-two cardinals and a numerous suite, passed three days at Urbino on his way to Bologna. During this stay he is said to have become acquainted with Raphael. Notwithstanding his early reverses with Vitellozzo Vitelli, Duke Guidobaldo, like his illustrious predecessor, acquired laurels in the field no less than in the retirement of his polished court. He was one of the principal commanders of the papal army at the siege of Mirandola, where among the *élite* of the gallant captains of France he was brought into opposition with the "chevalier sans peur et sans reproche." But in the subsequent campaign of the same year he sustained a signal defeat at the memorable battle of Casalecchio, May 21, 1511. This battle, as already mentioned, was followed by the loss of Bologna; and so convinced was Guid' Ubaldo that the panic which produced it was caused by the treachery of Alidosi the cardinal legate, who had gone to Ravenna to justify his conduct to Julius II., that when he met him in that city returning from his interview with the pope, surrounded by his guard and by all the pomp and circumstance of his station, the duke, unable to subdue his passion, rushed among the crowd and stabbed the legate to the heart, in the presence of his soldiers.

Duke Guid' Ubaldo and his amiable duchess were well known in England; the duke was made a knight of the garter by Henry VII., and Castiglione visited London as his proxy to complete the ceremony of installation. In return for this distinction Guid'

Ubaldo sent the king the picture of St. George and the Dragon, painted by *Raphael* expressly for the occasion, and now one of the greatest ornaments of the gallery of the Hermitage at St. Petersburg.

In 1508 Francesco Maria della Rovere, nephew of the pope, succeeded to the dukedom of Urbino on the death of Guid' Ubaldo, and to his influence and recommendation the employment of Raphael at the Vatican is attributed by some of his biographers. But the house of Rovere and the independence of Urbino were not destined to survive the fate of other princes and states swallowed up in succession by the growing power of the church; and in little more than a century both had become extinct. In 1538 Francesco Maria was succeeded by Guid' Ubaldo II., and in 1574 Francesco Maria II. ascended a throne which he was incapable of retaining. In 1626 this last duke of Urbino, childless and old, and unable to cope with the necessities of the time, yielded to the entreaties of Urban VIII. and abdicated in favour of the Church. The latter period of the duchy presents few circumstances to arrest attention, and the mind naturally recurs to the influence of the patronage bestowed on art and literature by Federigo and Guid' Ubaldo. The collections of ancient and modern art with which their palace was enriched and the [illegible] yielded [illegible] which guided the social and domestic habits of the court of Montefeltro, as perpetuated in the "Cortegiano." "The resources and renown of this little dukedom, improved and upheld by Federigo da Montefeltro, remained ultimately unimpaired in the hands of his successor Guid' Ubaldo; the state in short was represented and its warlike population led to the field by hereditary sovereigns, before Florence had learned to yield even to temporary sway. That a Tuscan writer on art should be silent on the past glories of a neighbouring state is quite natural; but it seems unaccountable that so many biographers in following Vasari should have overlooked the remarkable circumstances by which Raphael was surrounded in his youth—circumstances which must not only have had an influence on his taste, but which brought him in contact with the most celebrated men of his age, many of whom afterwards served him, at least with the communication of their learning, when he was employed at the court of Rome."—*Quart. Rev.* lxxxi.

It is however remarkable that although Raphael is known to have painted several pictures at his native place, none now remain there; and the specimens shown as the productions of his boyish days are certainly not authentic. Raphael was born at Urbino on Good Friday, 1483. Among the other remarkable men to whom it gave birth may be mentioned Baroccio the painter; Timoteo della Vite, the preceptor of Raphael; Polydore Vergil, celebrated in the history of the Reformation as the last collector of the Peter pence in England; and Clement XI., of the princely family of Albani. For an inquiry into the influence of the court of Urbino on the early genius of Raphael, the reader is referred to the admirable critique on Passavant's Life of Raphael, in the *Quarterly Review*, already quoted.

Urbino, independently of its historical and artistic associations, still contains much to interest and instruct the stranger.

The magnificent *Ducal Palace* built by Federigo di Montefeltro from the designs of Luciano Lauranna, which was reputed at the time of its erection to be the finest edifice of its kind which Italy had then seen, is still in many respects without a rival as a complete

specimen of the *cinque cento* style. The tasteful imitation of the antique for which this style is remarkable is here combined with lightness of proportions and extraordinary richness of decoration. The doors, windows, cornices, pilasters, and chimney-pieces are covered with arabesque carvings of foliage, trophies, and other ornaments of such singular beauty and variety that no description, indeed nothing short of actual casts, could give any idea of their elegance and profusion. These sculptures were the work of Francesco di Giorgio di Siena, assisted by Ambrogio Baroccio, ancestor of the great painter, whose execution of the architectural foliage is praised by Giovanni Santi in the MS. poem in *terza rima* to which we have already referred. The saloons and other apartments are well proportioned and handsome, although the frescoes with which many of them were painted have disappeared. The room adjoining the library was decorated with portraits representing the celebrated men of all ages: these also have been destroyed. The inlaid ornaments or *tarsia* of the panelling were by Maestro Giacomo of Florence. In one of the saloons may still be seen a fine piece of tapestry worked in 1380, representing the duke and his party on a hawking excursion. The galleries have a valuable collection of ancient inscribed stones, Roman as well as early Christian, chiefly found in the neighbourhood of the city. This is however but the wreck of the large collection of bronze and marble statues which Castiglione has described. Nothing certain is known of the fate of this collection, but it is supposed on good grounds that it was transferred to the Vatican, where the ducal library is still preserved.

The Fortifications, which were also considered a remarkable work at the time of their erection, were designed and probably executed by Francesco di Giorgio di Siena.

The Cathedral contains two superb paintings by *Baroccio*, worthy of being ranked among his masterpieces: one is the Martyrdom of S. Sebastian; and the other, preserved in the sacristy, is the Last Supper, a work remarkable for its extraordinary richness of composition and colouring. The small pictures of the Apostles, painted for the sacristy by *Raffaele del Colle*, justify the praises of Lanzi by their beauty and the grand style of their drapery. The sacristy also contains one of the most splendid collections of church plate and embroidery which Italy retained after the French invasion. It was almost wholly the gift of the Prince Cardinal Albani, to whom more than to any other man the modern prosperity of Urbino is attributable. These treasures are well worthy a visit from every stranger.

The *Church of S. Francesco* has a picture by *Giovanni Santi*, representing the Virgin and Child, with St. John and various saints kneeling in adoration. It was long supposed that the painter had introduced into this picture portraits of himself, his wife, and their child the infant Raphael; but it is now known that this opinion was erroneous, and that the painting was an *ex voto* of one of his patrons.

The *Church of S. Francesco di Paola* contains two fine works by *Titian*, one representing the Resurrection, the other the Last Supper.

The sacristy of *S. Giuseppe* has a fine Madonna by *Timoteo della Vite*, the friend and early master of Raphael.

The oratory of the *Confraternità di S. Giovanni* is covered with paintings by *Lorenzo da S. Severino* and his brother, followers of the school of Giotto, representing various scriptural events and possessing [illegible] as studies of costume. The grand Crucifixion, covering the entire wall behind the altar, although injured by neglect, is full of expression.

The *Church of Sta. Chiara* has a painting by *Giorgio Andreoli*, formerly believed to be by Bramante; it represents a circular architectural building with Corinthian pilasters, like that in the Sposalizio and other pictures of Raphael and Perugino. The nuns of the Sta. Chiara convent have two pic-

tures erroneously attributed to Raphael; one of them, by *Raffaelino del Garbo*, bears these inscriptions on the back, "Raffaele Sante," and "Fu compra di Isabella da Gobio madre di Raffaelo Sante di Urbino 14—."

The *Church of S. Andrea* has in the sacristy a round picture, erroneously attributed to Raphael: it is merely a copy of the Holy Family painted by Raphael for Francis I., and now in the Louvre; the name of the copyist is not preserved.

The *Church of Sta. Agata* is remarkable for a proof of the liberality shown by Federigo di Montefeltro in the distribution of his patronage. It is an oil picture by *Justus van Ghent*, pupil of Van Eyck, and is dated 1474. In the background he has introduced the duke with two attendants, one of whom is the painter himself, and the other the Venetian Caterino Zeno, then residing at the court of Urbino as the Persian ambassador.

The Capuchin Convent, situated a little beyond the walls, contains one of the finest works of *Baroccio*, the St. Francis in ecstasy, another painting worthy of the Vatican.

The House of Raphael, in which the divine painter first drew breath, will not fail to [illegible] the respect and veneration [illegible]. An inscription [illegible] the event in the [illegible]

[illegible]

On one of the wa[illegible] sleeping child, long [illegible] of the great painter [illegible] but it is now known to [illegible] *Giovanni Santi*; and Urbino does not contain a single production of that pencil whose fame has filled the world. It is however very probable that the originals of this picture, now much injured by repainting, were Magia Ciarla the wife of Giovanni Santi, and their infant son Raphael.

The Theatre, formerly celebrated for its decorations by *Girolamo Genga*, a pupil of Pietro Perugino, is also remarkable as the place where the first Italian comedy was represented, the "Calandria" of Cardinal Bibiena.

In the sixteenth century Urbino was famous for its manufactory of earthenware, established in 1538 under Orazio Fontana. Giorgio Andreoli is said to have introduced it into Gubbio from this city in 1498; and so great was the celebrity of Urbino for the fabric, that Maestro Rovigo of Urbino in 1534 established a factory at Fermignano. In the beginning of the last century, under Clement XI. (Albani) and his successor Innocent XIII., Urbino became famous for its manufactories of pins, needles, and fire-arms: its extensive pin manufactory, the valuable property of the Albani family, still gives employment to hundreds, and supplies nearly all the States.

The bishopric of Urbino dates from the year 313, S. Evando being the first bishop; it was created an archbishopric by Pius IV. in 1563. The first complete Latin Grammar was published at Urbino in 1494, by Venturini, the preceptor of Michael Angelo at Florence. Its college, under the direction of the Scolopii of Florence, numbers seventy-six students who receive instruction in law, medicine, and theology. Urbino is not without classical associations; it is the Urbinum Hortense of Pliny, and was the place where Valens the general of Vitellius was put to death.

[A diligence runs three times a week between Urbino and Pesaro. The road strikes northwards on leaving Urbino, and proceeds along the left bank of the torrent which flows from Urbino into the Foglia below Montecchio. It passes on the left Coldazzo and Colbordolo, and on the right Petriano and Serra di Genga.]

ROUTE 18.

URBINO TO SAN GIUSTINO AND CITTA DI CASTELLO, BY THE NEW ROAD OVER THE APENNINES.

46 Miles.

This is a long day's journey for a vetturino: it is an admirable mountain road, carried with great skill over the central chain of the Apennines at the extremity of the Monte della Luna, and constructed at the joint expense of the Papal and Tuscan governments.

As the exact distances in miles between the several stations of this route are not precisely ascertained, it may be useful to give the following particulars of the time spent by the writer in performing the journey by vetturino. Started at 5 A.M. from Urbino, reached Urbania about 9, S. Angelo about 11, and Mercatello at noon; stopped to bait two hours, started again at 2 P.M., obtained oxen at Lamole at 3, reached the summit of the pass at half-past 5, arrived at San Giustino at half-past 7, and at Città di Castello at 9 P.M.

The road begins well and is in excellent condition. The ascent becomes steep after leaving Urbino, and oxen are required. On approaching Urbania it again descends, commanding the most beautiful views of the town and valley. The mountains which are so conspicuous between Urbino and Urbania, and which are such remarkable objects from the former city, are the Monte Acerto, whose height is stated by Calindri to be 5,173 Paris feet above the sea; Monte Catria, celebrated for the convent of S. Albertino, 5,223 feet; and Monte Nerone, 4,570 feet. The latter is said to be the crater of an extinct volcano: it is rich in plants, marbles, and iron, and in the time of the Italian republic considerable quantities of iron were obtained, but no attempt to work it has since been made. The road crosses the Metauro at

Urbania (about 12 m.), a small town of 3700 souls, situated on the right bank of the river, near the site of the Urbifium Metaurense of Pliny. The present town was built from the ruins of Castel Ripense in the thirteenth century, by Guglielmo Durante, bishop of Merida, who gave it the name of *Castel Durante*, under which it is described by the early Italian writers. In 1635 Urban VIII. created it a city, and changed its name to Urbania. He also made it an episcopal see, in conjunction with S. Angelo in Vado. As Castel Durante, it is celebrated as the birthplace of numerous artists. Bramante was born at Stretta, two miles distant, in 1444. Urbania is not without its pictures; the Confraternità di Corpus Domini has some fine frescoes by *Giulio Romano*, and the Crocifisso outside the gate has a Madonna by *Baroccio*. The chapel of the Brancaleone palace is very richly decorated.

The road, which for some distance is quite level, ascends the valley of the Metauro, crossing the river at *S. Angelo in Vado* (about 6 m.), a small town of 3300 inhabitants, built upon the site of Tifernum Metaurense, and raised to municipal rank by Urban VIII. in 1635. The cathedral is dedicated to St. Michael the Archangel. The Church of *Sta. Caterina* has a picture by *Taddeo Zuccari*, which was once in Paris. This painter and Clement XIV. (Ganganelli) were born here.

The road proceeds along the right bank of the river to *Mercatello* (about 4 m.), a dirty town of 1250 souls without an inn, but which the vetturini nevertheless frequently make their resting-place. *Borgo Pace*, about three miles beyond it, is a frontier custom-house; the Metauro commences at this spot from the union of the Metro and the Auro, and pursues from hence to the sea a course of fifty-seven miles. At Lamole, near Borgo Pace, oxen are procured to ascend the mountain. The road is carried up by a series of well-contrived zigzags, and its construction is fully equal to that of the Alpine roads of the Tyrol. Although on a smaller scale, it is not unlike some parts of the Brenner. The country abounds with oaks and beech, particu-

larly towards the base of the mountains; near the summit firs make their appearance, and the change of climate is rapidly perceptible. The ascent from Lamole to the summit, which the natives call Bocca Travara, seldom occupies less than two hours and half. The western side of the mountain is by no means so steep as the eastern; and two hours more bring the traveller to San Giustino. During the descent the view over the fine rich plain of the Tiber, with its numerous towns and villages, conspicuous among which are Città di Castello and Borgo San Sepolcro, is very fine. The road is carried down the mountain in a masterly manner, and is generally well kept. About 15 miles from Borgo Pace, at the very foot of the mountain, we arrive at

San Giustino, a small town of about 3000 souls, formerly a place of some strength, which gave the title of count to the Bufalini family. It is famous for its manufactory of straw hats, which are said to rival those of the Val d'Arno. The only object of interest in the town is the *Palazzo Bufalini*, whose fine apartments were painted by *Doceno* (Cristoforo Gherardi) in a style which has been highly praised by Vasari. The palace was much injured by the earthquake of 1789. San Giustino is just within the frontier of the Papal States; and travellers proceeding into Tuscany must have their passports *viséed* at the frontier village of Cospaja.

From San Giustino two roads branch off: that [illegible] into Tuscany [illegible] and Arezzo ([illegible] south to [illegible]. The [illegible] di Castello [illegible] passes [illegible] cultivated [illegible] the ap[illegible], and [illegible]

[illegible] Locanda [illegible] tolerable; [illegible] agreeable and interesting city of 5339 souls, the birthplace of numerous artists, and of Pope Celestin II., is pleasantly situated near the left bank of the Tiber. It is remarkable no less for the numerous works of art which it contains, than for the courtesy and intelligence of its inhabitants; and it is one of those towns so often met with in Southern Italy, where a stranger, even unprovided with introductions, may calculate on finding friends. It occupies the site of Tifernum Tiberinum, celebrated by Pliny the younger, who was chosen at an early age to be its patron, and who built a temple there at his own cost. Tifernum was one of the fortified towns destroyed by Totila; the present city rose from its ruins under the auspices of S. Florido, its patron saint. In the fifteenth century, Città di Castello was governed by the illustrious family of Vitelli, whose military exploits hold so high a rank in the history of Italian warfare. Vitellozzo Vitelli was the conqueror of the Duke of Urbino at Soriano; but his chivalrous character did not protect him from treachery, and he became one of the victims of Cæsar Borgia at the infamous massacre of Sinigallia. Giovanni Vitelli signalised himself at the siege of Mirandola under Julius II., and indeed there are few members of the family who do not figure in the political transactions of the fifteenth and sixteenth centuries. The Vitelli had also the more distinguished honour of being among the earliest patrons of *Raphael*, who, notwithstanding the defeat sustained by his sovereign Guid' Ubaldo, became a resident at the court of Vitellozzo in the year succeeding that event. Many of his earliest works were painted here, and were preserved in the churches and private galleries for which they were executed, until dispersed by the French invasion. The well known *Sposalizio*, or Marriage of the Virgin, now in the Brera at Milan, was stolen from the Albizzini chapel in the church of S. Francesco. The church of S. Agostino contained the *Coronation of St. Nicholas of Tolentino*, the first work which Raphael painted in the town: it was much damaged, and the upper portion of it had been sold to Pius VI., but

it was taken from the Vatican by the French, and can no longer be traced. The chapel of the extinct Gavari family in the church of S. Domenico contained the well-known picture of the *Crucifixion*, so long the ornament of the gallery of Cardinal Fesch, and now familiar to every one by the admirable engraving of Gruner. It was sold by the representatives of the family for whom it was painted, in 1809, and has since passed, with other gems of the cardinal's collection, to Ajaccio, in Corsica. The *Adoration of the Magi*, now in the Berlin Museum, and the *Coronation of the Virgin*, in the Vatican, are also believed to have been painted during Raphael's residence in Città di Castello. In spite of these losses, it will presently be seen that the city still retains two small pictures by this great master, besides the works of other painters, sufficient to form the museum of a capital.

The Cathedral, dedicated to S. Florido, a native of the city, has been justly described by its local historians as worthy a place among the churches of Rome. It appears, on the authority of an ancient inscription, to occupy the site of the temple of Felicity erected by the younger Pliny, or more correctly, the site of earlier Christian edifices constructed on the ruins of the pagan temple. The first church was built in 1012 by Pietro, bishop of the see; this was entirely rebuilt in 1457 by the bishop, Alessandro Filodori, in the Gothic style. It was again reconstructed in 1503, in the manner in which it now appears, from the designs, according to some writers, of Bramante, and at the joint expense of the citizens and the Vitelli family. The principal façade, like so many others in Italian churches, was never completed: it was begun by the bishop Racagna in 1631, and carried as far as the capitals of the columns, but after his death no attempt was made to finish it. The present edifice is built of tertiary sandstone, in the form of a Latin cross. Before we enter into any details of the interior, its rich Gothic doorway, which belonged to the old church, demands attention. This fine relic is a remarkable specimen of the most beautiful and elaborate Gothic carving. It has a pointed arch and a transom; on each side are four spiral columns with richly sculptured capitals, and every part of it is covered with foliage and other ornaments. The bas-reliefs upon it represent Justice with the sword overcoming Iniquity, Mercy with the lily, &c.; and in the open spaces between the tendrils of vines which rise between these figures are various subjects, either typical or descriptive of Scripture history — the Pelican feeding her young, the Death of Abel, St. Amantius, a native saint, and his serpent, the Annunciation, the Visitation, the Nativity, the Sacrifice of Isaac, &c. This remarkable example of Italian Gothic will not fail to attract the notice of the architectural antiquary, and it well deserves to be perpetuated and made known by an engraving.

The interior presents an unusual number of paintings, chiefly by native artists; some of which are interesting in the history of art, and serve as connecting links in tracing the filiation of its various schools. The principal of these are the following:—the first chapel on the right of the main entrance contains the picture by *Bernardino Gagliardi*, a native artist, which Lanzi has described as "un quadro eccellente per l'effetto, nel resto mediocre." It represents the Martyrdom of St. Crescentian, a native of the town, who suffered death at the village of Pieve de' Saddi, a few miles distant. The next chapel, [illegible] *John* Baptist, contains a copy of Raphael's Baptism of the Saviour, in the Loggie of the Vatican, supposed to be by *Pierino del Vaga* (?). The chapel of the Angelo Custode contains the Guardian Angel, and the Virgin in the clouds sustained by angels, by *Pacetti*, better known as *Sguazzino*, which Lanzi notices with praise. In the tympanum of the altar is a head of the Almighty by *Gagliardi*, whose best works are considered by Lanzi to be the Angel Raphael and the

boy Tobias, also in this chapel. The two pictures representing the history of Tobias on the lateral walls, which are described by Lanzi as "quadri condotti con finezza e grazia non vulgare," are by *Virgilio Ducci*, a native painter, little known except as a pupil of Albani. The adjoining chapel, belonging to the Ranucci family, and dedicated to the Archangel Michael, is entirely painted by *Sguazzino:* the Christ in the Garden, the Release of the Patriarchs from Purgatory, and the Dance of Angels, on the roof, may be particularly mentioned.—On the other side, the chapel of St. Anna contained the fine picture of the Saint with the infant Madonna, by *Ghirlandajo*, stolen in 1809, with other valuable pictures. The chapel of the Assunzione di Maria Vergine has a picture of S. Carlo Borromeo by *Giovanni Serodine.* The chapel of the Madonnadel Soccorso contains a large oil painting of the Virgin and several saints, painted by *Gagliardi* in twenty-four hours. The chapel of the SS. Annunziata contained the fine picture by *Niccolò Circignani* (Pomarancio,) which was stolen with the Ghirlandajo already mentioned: it has been replaced by an indifferent painting of B. Veronica Giuliani, by *Tommaso Conca.* The Sta. Anna and S. Zaccaria are believed to be by *Pomarancio*, but others refer them to *Rinaldo Rinaldi*, who painted the frescoes of the chapel. [illegible] built by [illegible] architect, [illegible]; the [illegible] and the Doctors [illegible] of [illegible] painting [illegible] representing [illegible] others [illegible] tian [illegible] best [illegible] work of the [illegible] worthy of examination; the designs for the first six on each side have been attributed to Raphael, but they are more probably to be referred to Raffaele del Colle: these designs represent subjects taken from the Old and New Testaments, while the remaining twenty-two are illustrative of the lives and actions of the saints who were natives of the city. The two singing galleries of walnut-wood are remarkable for their fine carvings, supposed to have been executed by the artists of the stalls in the choir. The gallery on the side of the Sacristy has a bas-relief of the Crucifixion; that on the other side of the church has the Ecce Homo, with SS. Lorenzo and Amanzio; at the extremities are the four evangelists, with St. Jerome, St. Gregory the Great, St. Augustin, and St. Ambrose. The *Capellone*, or chapel of the SS. Sacramento, built by Barbioni, the architect of the cupola, contains the great picture of the Transfiguration, by *Rosso Fiorentino*, praised by Vasari and by Lanzi, in which the strange fancy and imagination of the artist are combined with rich colouring and wonderful power of design. The *Sacristy* was famous for its riches prior to the French invasion of 1798; it now contains but a small portion of its former treasures. In the Record-room of the Chapter is preserved the ancient altarpiece of carved silver, which D'Agincourt has described at length in his celebrated work. It was presented to the cathedral of this his native town by Celestin II. in the twelfth century; the sculptures represent subjects in the Life of Christ, the Nativity, the Adoration of the Magi, the Visitation, and various saints. It is considered by D'Agincourt, who calls it a "magnificent work," to be a specimen of the Greek school, either purchased in Greece, or executed in Italy by Grecian artists. An adjoining chamber contains portraits of bishops of the see and of benefactors to the cathedral. The *Subterranean Church* is of vast size, supported by low and massive buttresses: it has an air of venerable grandeur, which is increased by the picturesque effect of its numerous columns and chapels. It contains the relics of S. Florido.

The Church of San Francesco, formerly a Gothic edifice, of which the exterior still affords an example, con-

tains several interesting pictures. The first chapel on the right of the entrance has the Stoning of Stephen by *N. Circignani* (Pomarancio)—the second contains a picture of S. Bernardino di Siena, by *Tommaso Conca*, and a silver reliquiary of the 15th century, containing the relics of St. Andrew the apostle; the third has the Annunciation by *N. Circignani* (Pomarancio), with the date 1575; the fourth contains the Assumption of the Virgin, with all the Apostles below, a beautiful work of *Raffaele del Colle*, whose genius can only be appreciated in this and the neighbouring city of Borgo S. Sepolcro; this fine painting is described by Lanzi as "grande, leggiadro, finito quanto può dirsi; e avendo a fronte un bel quadro del Vasari, lo fa quasi cadere in avvilimento." In the adjoining chapel is a fine picture of the Conception, by *Antonio*, the little-known son of the elder Circignani. On the left hand, the first chapel belonging to the Vitelli family contains the Coronation of the Virgin, with St. Catherine, St. Jerome, St. Nicholas of Tolentino, and other saints, one of the finest works of *Giorgio Vasari*, alluded to by Lanzi in the passage just quoted. In this chapel are buried many illustrious members of the house of Vitelli. The stalls or seats are worked in *tarsia*, representing the life of St. Francis. In the adjoining chapel is St. Francis receiving the Stigmata, in terra-cotta, attributed to *Luca della Robbia*, but more probably the work of Agostino and Andrea, the brother and nephew of that great artist.

The Church of S. Agostino formerly contained the celebrated picture of St. Nicholas of Tolentino, by Raphael; the Nativity and the Adoration of the Magi, by Luca Signorelli; the St. John Baptist, of Parmegiano; the Massacre of the Innocents, by N. Circignani; and the Ascension, in terra cotta, by Luca della Robbia: but all these fine works were stolen and dispersed at the French invasion. The present church has little interest beyond a modern work by *Chialli*, representing S. Francesco di Sales, S. Agostino, and S. Francesca di Chantal, and a good copy of the Sposalizio of Raphael.

The Church of S. Bartolommeo has a finely coloured painting representing the martyrdom of the apostle by *Sguazzino*. In the wall by the side of the altar is a bas-relief of the eleventh or twelfth century, in peperino, which appears, from the ciborium in the central compartment, to have belonged to the altar of the Holy Sacrament. The lateral figures represent St. Bartholomew and St. Benedict, above whom are Sta. Scolastica and another saint. Over the ciborium is an Ecce Homo. The fresco of the Crucifixion in the sacristy is said to be by *N. Circignani* (Pomarancio).

The Church of Sta. Caterina contains a painting of S. Francesco di Paola praying, by *Andrea Carloni*, whose works are found in so many palaces of Genoa, his native city. The fresco of the Almighty over the high altar is attributed to *N. Circignani* (Pomarancio). The four frescoes by the side, illustrative of the life of the Madonna, are by *Gagliardi*. The Crucifixion is by *Sguazzino*.

In the *Church of the Convent of Sta. Cecilia* is a glorious altar-piece by *Luca Signorelli*, representing the Virgin in the heavens in the midst of saints, with St. Cecilia and others in the foreground. It was ordered to be removed to Paris at the French invasion, but it fortunately got no further than Perugia, and was restored. The picture of the Annunciation occupies the place of the grand painting of the Coronation of the Virgin, by Pietro della Francesca, now in the gallery of Cav. Mancini.

The Church of S. Domenico is a fine Gothic edifice of considerable size, with a wooden roof. On entering the church the first altar on the right has a fine picture of the Sposalizio of S. Catherine, by *Santi di Tito*. The Marchesani chapel has a Nativity by *B. Fra Giovanni Angelico da Fiesole*. The next, richly ornamented, has a picture of the Virgin and Child with several saints in adoration; an *ex-voto* picture painted by

Gregorio Pagani for Antonio Corvini of this city, who was one of the generals of the Duke of Burgundy. It is related that during the siege of some town he was engaged in storming a gate over which was placed an image of the Madonna, and that being seized with remorse, he made amends for the outrage by dedicating this chapel to her honour. Over it is a fresco representing the Coronation of the Virgin, by *Ant. Circignani* (?). The altar of the Madonna del Rosario was painted in fresco by *Cristoforo Gherardi* (*Doceno*). The Gavari chapel contained the celebrated Crucifixion by Raphael, so long the ornament of Cardinal Fesch's gallery. The chapel of the SS. Sacramento has a picture by *Sguazzino*. The high altar is imposing; it contains the body of B. Margherita, who flourished as a Dominican nun in the fourteenth century. On the other side of the church the Brozzi chapel has a picture by *Luca Signorelli* in his first manner, representing S. Sebastian in the midst of the archers, noticed by Vasari. The Libelli chapel has a picture by *Raffaele da Reggio* (?) much injured, representing the Virgin, with the Almighty above, surrounded by angels. The fresco near the last altar on this side, representing the Madonna and Child, is a work of the fifteenth century, but the author is unknown. Over the [illegible] is a large Madonna, a remarkable work of the thirteenth century. In the *Sacristy* is a fine picture of the Annunciation, by the native painter *Francesco da Castello*, which Lanzi considers his best work. The [illegible] though not in the best state, [illegible] visit; the capitals of [illegible] bears [illegible]. The paintings in the lunettes are principally by *Gaio Castellucci*, pupil of *Pietro da Cortona*; a few are by *Sguazzino*.

The Church of S. Paolo contains an altarpiece representing the Nativity, attributed to *N. Circignani* (Pomarancio); and a Madonna and Child with the titular saint and S. Peter, by an unknown painter of the Florentine school; the inscription records that it was a commission of Bartolommeo Corvini in 1576.

The Church of S. Giovanni Decollato is called also *de' Giustiziati*, because the confraternità to which it belonged had the charge of condemned criminals, while Città di Castello had the power of inflicting capital punishment. It contains an altarpiece representing the Baptism of Christ, by *Rinaldo Rinaldi*, dated 1606. In the sacristy is a remarkable standard painted on both sides, one representing the Baptism of the Saviour, the other St. John Baptist, attributed to *Pinturicchio*. The lunettes of this church are painted by *Virgilio Ducci*.

The Church of S. Giovanni Battista has a fine work in terra-cotta, representing the Assumption of the Virgin, attributed to *Luca della Robbia*, but it is more generally considered to be by his brother and nephew already mentioned. In an adjoining oratory, however, there is a Nativity with a glory of angels above and a party of shepherds in the lower part, which bears sufficient evidence of being the work of Luca himself; the expression of the shepherds is remarkably fine, and altogether the work is a good example of the master. The painting of St. John Baptist, with S. Antonio di Padua and the Virgin, is supposed to be by *Cesare Maggieri* of Urbino, one of the pupils of Baroccio.

The Church of Sta. Maria Maggiore is worthy of notice as a specimen of Gothic architecture of the fifteenth century. It was begun by Niccolò Vitelli, after he had captured the city and destroyed the citadel of Sta. Maria erected by Sixtus IV., and was finished early in the sixteenth century.

The Church of S. Michele Archangelo has an altarpiece by *Raffaele del Colle*, representing the Madonna and child on a throne between St. Sebastian and St. Michael, who is trampling upon Satan.

The Church of S. Pietro contains a painting by *Gio. Ventura Borghesi*, representing the Virgin and Child and

S. Filippo Neri. The altarpiece, Christ appearing to Peter, is by *Cav. Francesco Mancini*, of S. Angelo in Vado.

The Church of S. Sebastian is remarkable for the four lunettes of the tribune, representing different events in the life of the saint, by *Sguazzino*, and for the lunette over the arch of the chapel of S. Francesco di Paola by *Virgilio Ducci*, representing the nativity of the saint. The lunettes of the Burial of S. Sebastian are by *Bernardino Dini*, and that of his glorification by *Gio. Ventura Borghesi*.

The Church of the Servites contains the grand painting of the Deposition by *Raffaele del Colle*, in which the heads are worthy of his great master. The gradino is divided into three compartments: the middle represents the Resurrection, and those on the side the Saviour releasing the Patriarchs from Limbo, and his appearing to the Magdalen. One of the pedestals of the columns of the altar represents in miniature the Supper at Emmaus, the other the Saviour appearing to the Virgin: these also are by the same hand. Opposite is the Annunciation, the finest work of *Raffaele del Colle* in the city. On the right of the high altar is the Presentation in the Temple by the same great master, which had been carried to Rome, but restored through the influence of Cardinal Galeffi, after it had undergone some restorations by Camuccini.

The *Confraternità of the SS. Trinità* contains two Standards by *Raphael*, classed among his earliest works, and the only ones remaining in the public edifices of a city in which he produced so many of his grandest compositions. In the first of these is represented the Crucifixion, with the Almighty and the Holy Spirit in the act of sustaining the Cross, and S. Sebastian and S. Roch kneeling by its side. In the other is represented the Creation of Eve. The style and expression of these pictures are still remarkable, although they have suffered much from neglect, and perhaps still more from recent attempts to restore them, and give an artificial brightness by means of varnish.

The *Church of the Convent of Tutti Santi* contains an ancient picture generally attributed to *Pietro della Francesca* (?), representing the Madonna and Child, with two bishops by their side, and behind them S. Catherine and S. Nicholas of Tolentino; in the upper part is the Annunciation. Over the high altar, which was built by the Abbess Beatrice Vitelli in 1581, is the Coronation of the Virgin, with St. Peter and St. Augustin and two other saints in the foreground, supposed to be by the younger *Circignani*. The Sta. Ursula and the lunettes representing the history of St. Augustin are by *Sguazzino*.

The *Hospital* occupies the site of one founded in 1257 by the Vitelli family, and is the representative of several similar charities formerly existing in the city. It is a modern building of considerable extent, but somewhat low in proportion to its length. Its elegant chapel contains the remarkable painting of the Descent of the Holy Spirit, by *Santi di Tito*, which formerly adorned the church called La Carità; it is perhaps the finest of his works in point of colouring, and Lanzi has bestowed upon it the highest praise, by describing it as affording pleasure after the works of Raphael.

The *Palazzo Comunale* was, previous to the thirteenth century, the episcopal palace; it is a massive building, constructed with large blocks of stone which have resisted the earthquakes by which so many of the churches have suffered. It is in the Gothic style, with pointed windows and doors. The vault of its massive gateway is said to have been painted by *Luca Signorelli*. The grand saloon contains a collection of ancient marbles and inscribed stones, the interest of which is chiefly local. There is a collection of portraits in the council-chamber, representing many native worthies and others who have been officially connected with the city and diocese.

The *Palazzo Vescovile*, an ancient building, remodelled, after the earth-

quake of 1789, in its present style, was formerly the Palazzo Comunale, prior to the sale of that building in 1234. The altar of its private chapel has a fine modern painting of the Madonna and Child, by *Chialli*. The adjoining *Campanile*, called *Torre del Vescovo*, is a work of the thirteenth century, the only one now left of the many which the city formerly possessed. In 1474 the exterior was painted with a grand fresco, by *Luca Signorelli*, representing the Madonna with St. Jerome and St. Paul, but it is sadly injured. The ancient bell, which dated from 1465, has been recast and removed to the Palazzo Comunale.

The *Palazzo Apostolico*, the residence of the governor, begun, it is said, early in the fourteenth century by the lords of Pietramala, was considerably altered in later periods. The portico and Loggie del Grano were added in the seventeenth century, when the present façade was built by Niccolò Barbioni."

The *Vitelli Palaces*:—Città di Castello contains no less than four palaces formerly belonging to this illustrious family. 1. The *Palazzo Vitelli a S. Giacomo*, now the property of the Marchesi del Monte, representatives of the family, was built by Angela de' Rossi, mother of Alessandro Vitelli, the contemporary of Cosmo de' Medici. It formerly contained a good collection of pictures, but they are now dispersed, and there is little to attract attention.

2. Near the gate of S. Egidio is the *Palazzo di Paolo Vitelli*, so called from the celebrated architect of that name, by whom it was designed and built about 1540. It forms a quadrangle of large proportions, the northern front looking out upon the extensive gardens which once constituted the pride and ornament of the city. The style and execution of this palace are equally magnificent, and the grand staircase is worthy of a royal palace; indeed there is much truth in the expressive observation of Cav. Andreocci, the amiable historian of the city, who says that the saloon only wants a Swiss guard to make it the apartment of a monarch. The staircase and its lofty vault were painted by Cristoforo Gherardi (*Doceno*); the upper part represents various mythological subjects, and the other portions are covered with grotesque figures, quadrupeds, fish, birds, &c., thrown together by the most extravagant and capricious fancy, the whole of which, as Lanzi observes, are by his own hand. The saloon was decorated by *Prospero Fontana* with the most brilliant achievements of the family; it has been barbarously divided into small chambers, to the serious injury of the paintings; indeed many of them are entirely ruined by neglect. They represent the history of several great events in which the Vitelli bore a part; among which may be mentioned Pius V. creating Cardinal Vitellozzo Vitelli his chamberlain; the death of Giovanni Vitelli at the siege of Osimo; the reconciliation of Niccolò with Sixtus IV. after the conquest of Città di Castello; the sons of Niccolò driving out the enemies of the city; Alessandro carrying back to Florence, Strozzi, Cavalcanti, and other rebels against the authority of Cosmo de' Medici; Niccolò in full council, declared "Father of his Country;" Charles VIII. of France knighting Camillo in the presence of the army; the same sovereign creating him Duke of Gravina. The other walls record the bravery of Paolo, who drives the Venetian army from Casentino; the capture of Guid' Ubaldo, duke of Urbino, by Vitellozzo; the league of the Orsini, Vitelli, &c., against Cesar Borgia; the capture of Mirandola by Giovanni Vitelli, under Julius II.; the gallant resistance offered by Vitello Vitelli to the passage of the Adda by the French; and several exploits of Alessandro during his alliance with Cosmo de' Medici. These frescoes are stated, on the authority of Malvasia, to have been painted by Prospero Fontana *in a few weeks*, and Lanzi says that they bear evidence of the fact. In that part of the palace

called "del Marchese Chiappino," from the famous general who added to the celebrity of the name in Flanders, are two painted chambers representing various mythological subjects, besides other events in the history of the family; part of these are supposed to be the work of *Prospero Fontana*, and part of *Doceno*. Another large saloon has a roof painted by Doceno with mythological subjects remarkable for their colouring and execution. Another chamber is painted with events of the Old and New Testaments. Another has a rich roof of gold and bas-reliefs and grotesque figures, in the midst of which is the Banquet of the Gods, supposed to be by *Prospero Fontana*. The other portions of the palace are equally rich, but do not require minute description. *The Gardens* are now but a poor apology for their former magnificence, natural as well as artificial; the plane-trees, said to have been three centuries old, have been cut down, the fountains no longer play, and even the pipes which supplied them, although laid down at an immense cost, have been recently cut off. *The Loggia* at the extremity of the gardens is a fine example of the powers of *Doceno* as a fresco painter; its walls are decorated with caryatides, animals, birds, fruits, and flowers, with a profusion almost unrivalled, and with a fertility of imagination which never seems to have flagged; few subjects are repeated, and there are said to be no less than seventy kinds of birds introduced in the composition. Although painted three centuries ago, and exposed to the inclemency of the weather at all seasons of the year, the colours are still fresh. Cav. Mancini describes it as entirely the work of Doceno; it is now deserted and falling into decay.

3. The noble *Palazzo di Alessandro Vitelli*, belonging to the Bufalini, is situated near the church of S. Fortunato, and occupies the original site of the first house of the family. It was built by Alessandro on the foundations of a more ancient palace built by Camillo, Giovanni, and Vitellozzo Vitelli, in 1487, part of which is yet to be traced in the immense stables incorporated in the present building, under the name of *l'Abbondanza*, and in the saloon above, which still retains the arabesques of its frieze.

4. The *Palazzo Vitelli alla Cannoniera* was so called from the foundry of cannon which adjoined it when the city flourished under the sovereignty of the family. The French seized several large cannons cast here with the arms of Vitelli, in the invasion of 1798, and the establishment was then suppressed. This palace was the habitation of Nicolò, "the father of his country," already mentioned. The façade was adorned with grotesque ornaments and arabesques, and with porcelain medallions by the brothers of *Luca della Robbia*. The interior was painted by Doceno, and by Cola della Matrice; but their works have disappeared, and the large chambers have latterly been used as granaries.

The *Palazzo Bufalini* is said to have been designed by Vignola, during his mission to the city from Gregory XIII. for the settlement of the confines between Rome and Tuscany. It was injured by the earthquake of 1789; great part of it was destroyed, and little of its grandeur now remains. Previous to that event, Cardinal Bufalini, while bishop of Ancona, added a gallery which contained the St. John Baptist of Parmigiano, and other fine pictures, now dispersed. Of those which remain, the Madonna and Child of *Simone da Pesaro*, the fine portrait of Cardinal Ricci attributed to *Titian*, the Madonna and Child, with St. John, supposed to be by *Andrea del Sarto*, and a portrait by *Vandyke*, may be mentioned.

The *Palazzo Liguani*, formerly belonging to the family of Migliorucci, now extinct, was much damaged by the earthquake of 1789; its interior was painted by *Tommaso Conca*, and it has besides a large collection of pictures by the same hand.

The Palazzo Mancini, the house of the learned and estimable Cav. Mancini, the indefatigable historian and bio-

grapher of his native city, is a perfect museum of art and science, wholly created by himself, and arranged with great taste and judgment in rooms decorated by his own pencil. Among the works of art in the collection the following may be mentioned;—*Giotto*, a crucifix covered with miniature paintings of remarkable beauty, formerly belonging to the Convento de' MM. Osservanti. *Luca della Robbia*, a fragment of the Ascension, in terracotta, formerly in the church of S. Agostino. *Pietro della Francesca*, the Coronation of the Virgin, with St. Francis, St. Bernardin, and other saints in the lower part; the figures of the Virgin and the Saviour are very fine, their dresses are tipped with gold, the heads of the saints are full of expression. Six small pictures representing St. John Baptist, St. Jerome, Sta. Margherita. St. Francis d'Assisi, St. Michael the archangel, and Sta. Lucia. *Luca Signorelli*, the Nativity, one of the masterpieces of this great artist; the Madonna and Child, with St. Jerome, S. Niccolò di Bari, St. Sebastian, and a female saint, whose right foot is strangely reversed; this fine painting was executed for the neighbouring village of Montone. *Pinturicchio*, the Madonna and Child, with St. John. *Raphael*, a small but very beautiful picture of the Annunciation, once the gradino belonging to the "Crucifixion" of Cardinal Fesch's gallery. *Raffaele del Colle*, eight small pictures, representing the Miracles of the Holy Sacrament; two other small pictures by the same hand. *Rosso Fiorentino*, three small pictures expressing Faith, Hope, and Charity. *N. Circignani*, a large picture of the Massacre of the Innocents. *Giorgio Vasari*, portrait of Cosmo de' Medici on wood. *School of Ghirlandaio*, Madonna and Child with St. John. *M. A. Caravaggio*, Icarus. *Guido*, a beautiful little picture of the Crucifixion. *Guercino*, a Pietà. *Annibale Caracci*, a boy and cat, perfect. *Baroccio*, the mathematician teaching two boys; a Schoolmaster. *Salvator Rosa*, an old man; three battle-pieces. *Carlo Maratta*, Sta. Anna instructing the infant Madonna. *Cesarè Maggieri* of *Urbino*, a large picture of the Virgin and Child, with saints in adoration (S. Jerome, S. Bernardin of Siena, S. Antony of Padua, and S. Antonio Abate), formerly in the church of S. Agostino. *Andrea Locatelli*, Adoration of the Magi; a dance of country-people. *Ciro Ferri*, Christ at the column. *Gherardo della Notte* (Honthurst), Christ crowned with thorns. *Chev. Francesco di Mancini*, of St. Angelo in Vado, the Flagellation, the Crowning with Thorns, and the Saviour in chiaro-scuro. *Cialli*, a modern picture of the interior of the Capuchin convent, which seems to surpass the original of the same subject by Granet. *The Gallery of Prints* contains *Albert Durer's* St. Eustachius, *Marcus Gruter's* print of the Last Judgment of Michael Angelo, *Conca's* original designs for the Cupola, *Domenico Muratori's* original sketch for his picture in Pisa cathedral, prints by Bruyn, &c. In an upper room is an interesting collection illustrative of the fossil geology of the Apennines, various antiquities, and a small cabinet of medals.

In the neighbourhood of Città di Castello is the Monte di Belvedere, supposed by some to be the site of *Tusci*, the favourite *villa of the younger Pliny*. Others have concluded, from various remains, and from traces of Roman foundations which have been discovered on the spot, that Palmolara is more probably the site; but all are agreed that it was in the immediate vicinity of Tifernum, the ancient name of Città di Castello. Pliny, indeed, thus describes its situation: "Oppidum est prædiis nostris vicinum, nomine Tifernum." He says that it was placed among an amphitheatre of wooded mountains, on the slope of a hill gradually rising from the plain, whose fertile meadows were watered by the Tiber; the lower hills were clothed with vines and shrubs, and the breezes from the upper Apennines purified the air and rendered it salubrious. He

preferred it to his other villas, and has left a minute description of it in his beautiful letter to Apollinaris (lib. v., Ep. 6). Città di Castello was made a bishopric A.D. 300, but the see was divided by Leo. X., in 1520, in order to create the neighbouring diocese of Borgo S. Sepolcro. The *fair*, once the resort of rich merchants from all parts of Italy, has now declined to a second-rate gathering of the provincial traders; it begins on the 23rd and lasts to the 31st August.

ROUTE 19.

SAN GIUSTINO TO BORGO SAN SEPOLCRO AND AREZZO.

28 Miles.

It has been already mentioned in the previous route that on descending the Apennines from Urbino to Città di Castello a road branches off at San Giustino to Borgo San Sepolcro, and, proceeding thence into Tuscany, falls into the great post-road between Rome and Florence at Arezzo. This enables travellers desirous of reaching Florence from the shores of the Adriatic to visit many interesting towns in their way, and indeed opens a tract of country hitherto but little known to English tourists.

The papal frontier is passed at the village of *Cospaja* (three miles), and we enter Tuscany at the town of

1 m. *Borgo San Sepolcro* (*Inn*, Aquila Nera del Fiorentino, very tolerable). Borgo was formerly a fortified town, but nearly all its towers were destroyed by the earthquake by which Città di Castello so severely suffered. Borgo San Sepolcro may be called a city of painters, for no provincial town in Italy has produced so many; and a long list of eminent names might be added to show that in literature and science it is scarcely less distinguished than its more opulent neighbours. The names of Pietro della Francesca, Raffaele del Colle, Santi di Tito, Cristoforo Gherardi, and numerous others of more or less note, are sufficient to justify the partiality of local historians, who have called it a school of art: indeed Lanzi has remarked that Pietro della Francesca himself is one of those painters who form an era in art. This remarkable man, whom a recent writer (*Quart. Rev.*, cxxxi.) has described as "one of the most accomplished painters of his time," was born about 1398. He was one of the first masters who successfully treated the effects of light, and made his designs subservient to principles of perspective. The same able writer, himself an authority of the highest character, states that "Pietro was the guest of Giovanni Santi in Urbino in 1469. His portraits of the duke (then Count Federigo) and his consort Battista Sforza, forming a dyptich, are now in the gallery at Florence. A single specimen only of his talents remains at Urbino; but in his native city, Borgo S. Sepolcro, many of his works are still extant. * * * Lastly, this master was skilled above all his contemporaries in perspective and geometry, and Vasari goes so far as to say, 'the most important information that exists on such subjects is derived from him.' His MSS. were deposited in the ducal library at Urbino, and some of them are now in the possession of the Marini family at Borgo S. Sepolcro. The most distinguished contemporary painters of Romagna and Umbria are said to have studied under Pietro della Francesca. Among these, Melozzo da Forli and Luca Signorelli confirm such a tradition by their works more than Pietro Perugino."—*Quarterly Review.*

Borgo San Sepolcro was formerly a part of Umbria subject to the Holy See, but in 1440 Eugenius IV. transferred it to the Florentines. It was raised to municipal rank by Leo X. in 1515.

The Cathedral is a fine building with three aisles, and is said to date from the time of the Abbot Roderigo Bonizzo, in 1012. It was made a cathedral when Borgo obtained the rank of a city. On entering the building by the principal door, the Graziani chapel, the 1st on the right hand, contains a fine work painted for the family by *Palma Giovane*: it represents the Assumption, with

the twelve apostles in the foreground, and is remarkable for its rich colouring no less than for its general effect. The Ventura chapel (the 4th) has a fine painting by *Santi di Tito*, representing the incredulity of St. Thomas. The 5th has a copy of Rosso Fiorentino's Deposition from the Cross, now in the Church of the Orphans, by the hand of *Gio. Battista Cungi*. The chapel of the SS. Sacramento contains a fine modern work, the Anime purgante, by *Chialli*. In the *Choir* is the Resurrection by *Raffaele del Colle*, the Crucifixion by *Chialli*, and a repetition by *Pietro Perugino* of his great picture of the Ascension, now in the Church of St. Peter at Perugia. It is recorded by Cav. Mancini that this copy was painted at Florence, and brought hither on men's shoulders "con spesa gravissima." On the opposite side of the church is the Madonna del Rosario sustained by angels, by *Antonio Cavallucci*. Near it is the Holy Trinity with St. Andrew, Sta. Cristina, and the Magdalen, by *Cherubino Alberti*, a native painter, known also as an engraver of the works of Michael Angelo. Lower down, the Pichi chapel has a Nativity by another native artist, *Durante Alberti*. The Laudi chapel contains a fine picture of the Annunciation by *Giovanni de' Vecchi*, also a native painter, and pupil of Raffaele del Colle. The last chapel has a Crucifixion by *Giovanni Alberti*, the painter of the Sala Clementina in the Vatican, and the brother of Cherubino already mentioned. Over the door of *the sacristy* is a grand painting representing the Almighty supported by angels, by *Raffaele del Colle*. The sacristy contains a Baptism of the Saviour, by *Pietro della Francesca*, with a gradino representing various events in the life of St. John Baptist. The fine fresco of various saints is by *Gerino da Pistoja*, pupil of Pinturicchio.

The ancient *Church of S. Francesco* with its rich Gothic doorway, whose choir was formerly remarkable for its paintings by Giotto, contains a St. Francis receiving the stigmata, by *Giovanni de' Vecchi*, and Christ disputing with the doctors, a fine work of *Domenico Passignano*. The sacristy contains a picture of St. Andrew and St. Nicholas by *Durante Alberti*.

The Church of the *Madonna delle Grazie* has a fine painting of the Madonna by *Raffaele del Colle*, which can only be seen by permission of the bishop, and a picture of S. Rocco and S. Sebastian by *Gio. Battista Cungi*.

The Church of the Orphans contains a splendid work of *Rosso Fiorentino*, characterised by its rich colouring and composition, representing the Deposition from the Cross, which Vasari mentions with praise; and an Annunciation attributed to *Raffaele Scaminossi*, another native painter.

The *Church of the Servites* contains a Madonna and Child with St. Luke and St. Francis d'Assisi, by *Pomarancio*; a finely-composed Presentation in the Temple by *Giovanni de' Vecchi*; an Annunciation, variously attributed to Matteo Roselli, Pomarancio, and Domenico Passignano; and a fine Assumption by *Taddeo Gaddi*.

The Church of S. Chiara has at the high altar an Assumption of the Virgin, with St. Francis, Sta. Clara, and two other saints, by *Pietro della Francesca*; and a St. Andrew painted in fresco by *Cherubino Alberti* on the walls of the family chapel.

The *Church of the PP. Minori Osservanti* has the Adoration of the Magi, full of expression and colouring, by *Bassano* (Leandro da Ponte); the Nativity of the Virgin, by *Giovanni de' Vecchi*, a Crucifixion by *Passignano*; and in the choir a fine Assumption by *Raffaele del Colle*.

The Church of S. Rocco has a very fine painting of the Resurrection by *Raffaele del Colle*.

The *Church of Sta. Maria della Misericordia*, now the chapel of the hospital, erected as a memorial of the plague in 1348, contains a picture of the Virgin surrounded by saints, by *Pietro della Francesca*.

The ancient *Church of S. Antonio Abate*, built in 1345, has a remarkable

Standard painted on both sides by *Luca Signorelli:* on one is the Crucifixion with the Virgin at the foot of the Cross, beautiful and touching in its effect, with a fine landscape and every figure full of expression; on the other is S. Antonio Abate and S. Eligio. This is one of the finest works in the city, and is in excellent condition.

The *Church of S. Agostino* contains the Nativity of the Saviour, by the school of *Caracci;* a picture of the Baptism of the Saviour, by *Gio. Battista Cungi* (?); and another representing the Virgin subduing Satan, by *Gerino da Pistoja,* bearing his name, and the date 1502.

The *Church of the Convent of S. Leo,* outside the gate of Castello, formerly belonging to the nuns of S. Chiara, contains a fresco of the saint attributed by some to *Cherubino Alberti,* and by others to *Raffaele del Colle* or his school.

The *Monte di Pietà* contains the fresco of the Resurrection, by *Pietro della Francesca,* which Vasari describes as the best of all his works.

A very interesting but hilly road leads from Borgo San Sepolcro to Arezzo, a distance of twenty-four miles. It crosses the Tiber soon after leaving Borgo, and passes the Sovara near the frontier custom-house of Pontaneto, ascending thence the banks of the Cerfone as far as S. Donnino, where the road soon begins to descend to Arezzo. A short distance east of Pontaneta is the village of *Citerna,* which contains in the church of S. Francesco some remarkable pictures worthy of a visit. The first of these is by *Raffaele del Colle,* representing the Saviour surrounded by angels, with St. Francis and the archangel Michael in the lower portion. Another, by *Pomarancio,* represents the Crucifixion. The same subject in fresco, with the Madonna and St. John, in an adjoining chapel, has been attributed to Raphael, but it is more generally referred to the *School of Perugino.* A St. Francis and St. Jerome have also been attributed to Raphael, but there is good reason for regarding them as the work of *Raffaele del Colle.* In the choir is another disputed picture, generally believed to be by *Perugino,* but by others considered to be by *Innocenzio da Imola.* A Madonna and Child with St. John, in the sacristy, has a modern inscription over it affirming it to be the production of Raphael, but authorities seem wanting in support of this assertion.

Between the Sovara and the Tiber, a few miles west of S. Leo, is another interesting town, *Anghiari,* celebrated for the great battle fought there June 29, 1440, between Piccinino, the Milanese general, and the Florentine army under Giovanni Paolo Orsini. Piccinino previous to the battle occupied Borgo S. Sepolcro, and so unprepared were the Florentines for an attack, that Michelotto Attendolo had barely time to occupy the bridge over the Tiber before the Milanese arrived. For two hours this bridge was the scene of a desperate struggle between the combatants; it was several times forced by the Milanese, who on one occasion made their way to the walls of Anghiari; but they were again and again repulsed, until at length the Florentines succeeded in passing the bridge and making good their ground on the other side of the river. By this manœuvre they divided the two wings of Piccinino's army, and threw the whole into confusion. Piccinino himself was compelled to retire on Borgo San Sepolcro, and half his army fell into the hands of the Florentines. The pillage is said to have been immense, no less than 400 officers and 3000 horses being captured by the conquerors.

Almost due north of Anghiari is *Caprese,* situated on the right bank of the Singerna, a little town which has become memorable as the birthplace of Michael Angelo, who was born here in 1474. [Between Anghiari and Arezzo the road passes at the base of Monte Acuto, a remarkable conical hill, formed of serpentine—a very interesting point for the geological traveller.—P.]

24 m. AREZZO, described in Route 27.

ROUTE 20.

CITTA DI CASTELLO TO GUBBIO.

" 35 Miles.

The first part of this route carries us along the excellent road which leads due south from Città di Castello to Perugia. It follows the left bank of the Tiber as far as Monte Castelli, where it crosses the river, and proceeds along the right bank until it recrosses it at Fratta.

15 m. *Fratta*, a small town, with a population of 4600 souls, including its dependencies. It is supposed to occupy the site of *Pitulum*, and to have been founded by the remnant of the Roman army after their defeat by Hannibal. In the middle ages it was a place of some importance as a strong-hold, and from its attachment to the church it acquired the titles of " Nobile," " Insigne," and " Fidelissima," from successive pontiffs. During the struggles between the republicans of Perugia and the popes, Fratta was frequently the scene of contests between their hostile armies; and the Perugians were on several occasions in the fourteenth century victorious over the German mercenaries beneath the walls of the town. It was also the scene of their defeat in 1406 by Braccio Fortebraccio, and was at length reduced to obedience as a dependency of Perugia. It was formerly famous for its iron-works and its earthenware.

A road from hence branches eastward by Civitella Ranieri and Abbadia di Campo Reggiano to Gubbio, through S. Angelo and Sermonte.

20 m. GUBBIO. (*Inn*, Locanda di Sperniche.) This interesting town, beautifully situated on the Monte Ingino, occupies the site of the ancient Umbrian city of *Iguvium*, whose possession was considered of so much importance by Cæsar in his invasion. The present population, including the dependencies, amounts to 16,968 souls. The town, which is well built, is entirely of the middle-age character, and is remarkable, like most other towns in the States of the Church, for its courteous and intelligent society. The ancient city extended further into the plain previous to its partial destruction by the Goths; in 1155 it was besieged and threatened with ruin by Frederick Barbarossa, but it was preserved by the interposition of its patron saint and bishop, S. Ubaldo.

The *Cathedral* dedicated to St. Marian and St. James Martyr, the College of Sta. Christiana, the celebrated Palace of the dukes of Urbino, and other public buildings, are well worthy of a visit. The *Palace* was built by Luciano Lauranna, architect of the palace of Urbino, and decorated in the same style as that remarkable edifice. Though containing fewer remains of its ancient magnificence, it is still a fine example of the architecture and sculpture of the sixteenth century, known under the name of *cinquecento*; and probably no idea of that beautiful style can be formed so well as by a careful study of these two palaces. Among its inlaid ornaments may be traced the insignia of the Order of the Garter, conferred upon Duke Guid' Ubaldo by Henry VII. In the church of the *Olivetani* are frescoes of the Nativity of the Saviour and of the history of St. Benedict by *Raffaele del Colle*, which Lanzi notices with praise. The execution and design of these works are particularly commended by the same authority, who pronounces the highest eulogium by comparing the figure of " Virtue" to a sibyl by Raphael.

An inscription, or *lapide*, marks the house occupied by Dante during his residence at Gubbio; the intimacy which he here formed with Oderigi, the missal-painter, and the merits of the latter as an artist, are immortalized by the great poet, *Par.*, xi. 100:—

Oh, diss' io lui, non sei tu Oderisi,
L'onor di Eugubio, e l'onor di quella arte
Che alluminare è chiamata in Parisi?

But the chief interest of Gubbio is derived from the celebrated *Eugubian tables*, which have excited the attention and curiosity of the learned men of Europe during the last four cen-

turies. They were found in 1444 among the ruins of the temple of Jupiter Apenninus, in a subterranean chamber tessellated with remarkable emblems. Concioli, who published his Annotations in 1673, states that nine tables were discovered, that two of them were carried to Venice in 1540 to be interpreted, that they were preserved in the ducal palace among the greatest rarities, but were never restored to Gubbio. This account however is rejected by most other commentators, and indeed is disproved by the treaty for the sale of the *seven* tables to the comune of Gubbio in 1456, eighty-four years previous to the alleged journey to Venice. These seven tables, now preserved at Gubbio, are of bronze, covered with inscriptions, four in Umbrian, two in Latin, and one in Etruscan and Latin characters. Among the numerous antiquaries who have written in illustration of these inscriptions, it may be sufficient to mention that Buonarotti, in his Supplement to Dempster, by whom fac-similes were first published, considered them as articles of treaties between the States of Umbria; Bourguet, Gori, and Bardetti thought that they were forms of prayer among the Pelasgi after the decline of their power; Maffei and Passeri, that they were statutes, or donations to the temple of Jupiter; while Lanzi conceived that they related solely to the sacrificial rites of the various towns of the Umbrian confederacy, an opinion in which most subsequent antiquaries have been disposed to concur. Dr. Lepsius of Berlin, struck by the assertion of Lanzi that the language of the tables is full of archaisms, and bears great affinity to the Etruscan dialect, visited Gubbio for the purpose of examining them as philological illustrations of the formation of Latin. His work is perhaps the most complete *résumé* of the dissertations and arguments on the tables which has yet appeared; and, from a careful comparison of these with his own observations, he arrives at the conclusion, now universally admitted, that the Latin language, both among the people of Italy generally and among the Umbri, was much more recent than the Etruscan, and that the Etruscan literature was common to the Umbri. He might also have added that these inscriptions leave little doubt that the Latin language was *mainly* derived from the Umbrian. The tables present moreover many peculiarities to which we would desire to draw the attention of the tourist. The lines, like the Etruscan and other ancient languages, run from right to left; the letters show that there is little difference between the Umbrian character and that form of ancient Greek which we call Pelasgic. The Umbrian inscriptions appear to be of various dates, for the spelling of several words which occur in the different plates is dissimilar. The connection of the Umbri with the Greeks is shown by the names of their deities in these tables, most of which are of Greek origin; and numerous other Greek words occur almost without change. In one of the inscriptions relating to the sacrifice of a dog, the words *katle* (catulus) and *hunte* occur; the last is curious as an argument in favour of the reputed origin of the Umbri from the Gauls, by which of course the Celtic nation generally is implied. The Latin inscriptions are highly interesting to the philological student; the letter O is used in place of V; G, a letter supposed to have been unknown before B.C. 353, is also to be recognised; *pir* (πυρ) is used for fire, *puni* for bread, and *vinu* for wine. Gubbio was perhaps the most important of the Umbrian communities whose names are recorded in the tables, and it is supposed to answer to Juviscana. As a proof of its consequence it is stated by Passerini that it had copper-mines in the neighbouring mountains and coined its own money. The epigraph on these coins, which are not uncommon, is IKUVINI.

There is a direct road from Gubbio to Perugia across the plain of the Tiber, distant 25 miles; travellers therefore who wish to visit that interesting city need not retrace their steps. Two other

roads lead from Gubbio across the mountains to the *Strada del Furlo:* the first southward to *Facondino,* where it falls into the high post-road, by which we may proceed south to Foligno; the second to *La Schieggia,* by which we may proceed northwards to Urbino and the Adriatic.—(See Route 16.) The distance from Gubbio to Urbino is about 37 miles.

ROUTE 21.

CITTA DI CASTELLO TO PERUGIA.

About 30 Miles.

The first part of this road, as far as Fratta, is described in the preceding Route. It is an excellent road along the banks of the Tiber, and affords not only the direct, but by far the best, means of proceeding from Città di Castello to Perugia, unless the traveller desires to visit Arezzo and the lake of Trasimene. The roads which are now open between the towns situated on the western side of the Apennines, and the admirable lines of communication which connect them with Urbino and the Adriatic, cannot fail to make known an interesting district of Southern Italy which has hitherto been scarcely visited by English travellers. In many instances these roads are the direct lines between Romagna and the capital; and although they are not supplied with post-horses, there is no difficulty in finding vetturini for the journey at almost all the provincial towns through which they pass.

15 m. *Fratta.* A road, described in the preceding Route, branches off from this place to Gubbio, whence there are two roads across the Apennines to the Flaminian Way.

From Fratta the road follows the left bank of the Tiber as far as Rasina, whence a branch leads direct to Perugia by the Ponte Patoli. Another branch follows the bend of the Tiber through a well-cultivated country, and crosses the river by Ponte Felcino; it is somewhat longer than the former.

15 m. Perugia (Route 27).

ROUTE 22.

PERUGIA TO NARNI, BY TODI.

About 49 Miles.

This is a shorter route than that through Foligno and Terni, but it is not a post-road. It is travelled by a vettura three times a week, taking two days for the journey.

It leaves the Foligno road at the gates of Perugia, and follows the course of the Tiber, crossing it about seven miles from the town, and proceeding thence along its left bank.

25 m. TODI (*Inn,* Corona, very tolerable). This ancient Umbrian city is situated on a hill commanding magnificent views of the surrounding country, and so high as to be a conspicuous object for a great distance.

> "excelso summum qua vertice montis
> Devexum latere pendet Tuder."
>
> *Sil. Ital.*

It is now a small provincial town of 2925 inhabitants; remarkable chiefly for the remains of its ancient Etruscan walls. These present in many parts some of the most perfect specimens of regular masonry to be met with in the cities of ancient Etruria, perhaps even more so than Volterra; the stones are laid in horizontal courses, and some of them are dovetailed. They generally alternate, one course being narrow and the next broad. Numerous phalli may be traced. Another interesting ruin is the extensive building which has given rise to so much controversy among antiquaries; some calling it a Temple of Mars, for whose worship the ancient city was celebrated, while others regard it as a basilica of the time of the early emperors.

The *Cathedral,* a Gothic building, contains some frescoes which deserve examination. The church of the *Madonna di Consolazione,* built in the form of a Greek cross, is remarkable for its cluster of cupolas, considered one of the masterpieces of Bramante. The church of *S. Fortunato* has a rich Gothic doorway.

About halfway between Todi and

Narni is Castel Todino, with a small osteria. Beyond it, and a few miles before reaching S. Gemini, is *Carsoli*, the site of the Umbrian city of Carsulæ. Among its ruins the remains of a triumphal arch are still visible.

Near S. Gemini (14 m. from Todi) the road divides into two branches; that on the left leads to Terni (10 m.), that on the right to Narni, also distant about 10 miles.

24 m. NARNI (Route 27).

ROUTE 23.

MONTEFIASCONE TO ORVIETO, CITTA DELLA PIEVE, AND PERUGIA.

Montefiascone to Orvieto, 18 m.
Orvieto to C. della Pieve, 30 m.
C. della Pieve to Chiusi, 8 m.
C. della Pieve to Perugia, 26 m.

This interesting Route opens a new and comparatively unknown line of communication between the two post-roads from Rome to Florence; and tourists who are already acquainted with those roads will be glad to have an opportunity of giving a variety to the journey between the two great capitals. It is scarcely possible to find a more agreeable digression from the beaten tract of travellers, whether we regard the beauty of the scenery or the interest of Orvieto and Città della Pieve in the history of art. Those tourists who desire to explore the Etruscan remains at Chiusi, the capital of Porsenna, may easily combine that object with this route, and may even extend their excursion to Montepulciano. The restoration of the ancient Via Cassia throughout a great portion of its course will also enable the traveller who is desirous of exploring that part of Tuscany to proceed by this route from Chiusi through the fertile Val di Chiana to Arezzo. The road which we shall here describe from Montefiascone to Orvieto and Perugia is everywhere excellent; but the inns are small and indifferently provided, an objection which is only to be removed by an increased influx of travellers.

The road turns off from the Roman road at Montefiascone close to the "Aquila Nera," the inn of the vetturini at that place. Soon after entering it, an old church is passed with a curious balcony and pointed doorway. The country is extremely pretty, bearing in many parts a great resemblance to English scenery, and diversified by occasional prospects of the lake of Bolsena on the left. As we approach Orvieto, it becomes highly cultivated, and the lower hills are covered with olive-trees and vineyards. The first view of Orvieto is one of the finest scenes imaginable; the plain of the Paglia is surrounded by hills of picturesque and broken outline, and from the midst of the plain rises the immense rock on which the city is built, completely isolated, and bearing evidence of its great strength as a military position in the warfare of the middle ages. As we descend the hill into the fertile plain of the Paglia, which may be seen winding in the distance, the fine forms of the mountains, and the magnificent aspect of the city as it varies with every turn in the road, present a panorama of the most striking interest.

The position of Orvieto derives a great part of its peculiar beauty from the escarped rock of volcanic tufa on which it stands. It was once strongly fortified, as may be seen from the remains of its middle-age walls and towers, and its now deserted fortress. The base of the rock is washed by the Paglia, which falls into the Tiber at Tor di Monte, a little further south.

18 m. ORVIETO (*Inn*, Aquila Bianca, very tolerable for a country inn seldom visited by travellers). The first appearance of Orvieto bespeaks its Etruscan origin to every tourist who has studied the characteristics of the ancient capitals of Etruria. It is supposed to represent the Herbanum of Pliny; but although numerous Etruscan inscriptions have been found there, nothing is known of its early history. In the middle ages it was one of the strongholds of the Guelph party. The local chroniclers record the names of

no less than thirty-two popes who resided at various periods within its walls, the greater part of whom were driven to seek the security of its impregnable position by the troubles of the twelfth and thirteenth centuries.

Orvieto at the present time is the chief city of a delegation comprehending a population of 24,877 souls, and is the residence of a cardinal bishop. The population of the city itself in 1835 was 6210.

The Cathedral, or *Duomo*, is one of the most interesting examples of Italian Gothic, and in many other respects is without a rival in the history of art. It is built of black and white marble, like the cathedrals of Siena and Florence; but it is in a great measure free from the bizarre effect produced by the strong contrast of colours in both of those celebrated structures. The façade, with its bright mosaics and marble sculptures, bold and varied as those of the bronze doors of Pisa, is hardly to be surpassed in richness of material or in beauty of effect. The interior presents the largest collection of sculpture belonging to the schools of the sixteenth century, and is enriched by the famous paintings of Luca Signorelli, from which Michael Angelo did not disdain to borrow for his great picture of the Last Judgment.

This remarkable building owes its origin to the miracle of Bolsena, which occurred, according to the church tradition, in the middle of the thirteenth century.—(See Route 26). The pope, Urban IV., being then resident at Orvieto, the priest who had been convinced by the miracle proceeded to this place to obtain absolution for his doubts, and brought with him the linen and other relics of the altar upon which the blood had fallen. The pope attended by several cardinals met the relics at the bridge of Rio Chiaro, and resolved that an edifice should at once be erected to receive them. Lorenzo Maitani, the celebrated Sienese architect, gave the design, and the first stone was laid by Pope Nicholas VI. in 1290. From that time to the end of the sixteenth century almost every artist of eminence in architecture, sculpture, and mosaic was employed upon the works; and P. della Valle, in his learned history of the cathedral, records the names of no less than 33 architects, 152 sculptors, 68 painters, 90 workers in mosaic, 28 workers in *tarsia*, and 15 *capi maestri*; making altogether no less than 386 artists whose talents were devoted to the embellishment of the edifice. The bases of the four pilasters of the façade are covered with basreliefs by Giovanni di Pisa, Arnolfo da Firenze, and other able scholars of Niccolò di Pisa. Vasari and others state that Niccolò himself worked upon them; whereas, if there be any truth in the general supposition which places the death of the great sculptor in 1275, he died fifteen years before the foundation of this building. The sculptures of the *first* pilaster on the left hand are arranged in compartments formed by the branches of a large ivy. The subjects embrace the history of man from the Creation to the settlement of the children of Noah; in the fifth compartment Tubal Cain is represented as making bells, and Seth has a compass in his hand, to indicate his reputed skill in astronomy. In the *second* the arrangement is different: Abraham is the principal figure, and all the others serve as connecting links, illustrating the descent of the Virgin from the house of David; the thirteen figures around the sleeping patriarch represent the judges who ruled over Israel after the death of Joshua; the pedigree of the Virgin is shown in a series of eight ovals, on which are sculptured the principal personages and events which may be considered as the successive stages of the descent. The *third* pilaster, of which the principal figures are Jacob and the prophets, is entirely illustrative of the history of the Saviour from the Annunciation to the Resurrection. The *fourth*, in a series of surprising sculptures, represents the Last Judgment, the Inferno, and the Saints in Paradise. There is perhaps no work of the kind, whether we consider the early period of its execution, or the minute

variety of its details, more deserving of attentive study than this remarkable composition. In the Inferno, the imagination of Giovanni di Pisa seems to have been inexhaustible; the horrid monsters and the grotesque modes of punishment are entirely original, and the execution of the whole is characterised by an elaborate and careful workmanship. Above these pilasters are the four bronze emblems of the Evangelists. The spaces over the doors, and below the three-pointed gables of the front, are filled with superb mosaics on a gold ground, representing the Annunciation, the Sposalizio, the Baptism of Christ, the Coronation of the Virgin, &c. The three doorways are also richly worked, and present some fine examples of spiral columns covered with mosaic, foliage, and other ornaments.

The *interior* is of black and white marble, built in the form of a Latin cross; the length from the choir to the great door is 400 palms, the breadth 148, the height 165 palms. The windows are all lancet-shaped, and many of those which are not closed up have finely painted glass in the upper portions, and diaphanous alabaster in the lower. The nave is divided from the aisles by six arches on each side, the columns supporting them are 88 palms high, and have capitals of different styles.

In front of these columns stand the statues of the twelve Apostles in white marble; they are 13 palms 6 inches in height, and are placed on pedestals 8 palms high, so that their colossal proportions produce an effect not less imposing than that of the guardian figures which surround the tomb of Maximilian at Innspruck. On the left side are—St. Peter, by Francesco Mosca; St. Andrew, by Fabiano Toti, finished by Ippolito Scalza; St. John, by Ippolito Scalza; St. Philip, by Francesco Mochi; St. Matthew, by John of Bologna; St. Taddeus, by Francesco Mochi. On the right are—St. Simon, by Bernardino Cametti; St. James the Less, by the same; St. Bartholomew, by Ippolito Buzio; St. Thomas, by Scalza, said to be a representation of himself; St. James, by Giovanni Caccini; and St. Paul, by Francesco Mosca, a bad imitation of the Farnese Hercules. The most remarkable of these figures are the St. Matthew and the St. Thomas; the latter is full of dignity and life.

At the high altar are the celebrated figures of the Annunziata and the Archangel, by Mochi. The Virgin is represented as starting from her seat at the salutation of the archangel; her hand grasps the chair with almost convulsive energy, and her countenance wears an expression of indignation, little in accordance with the feelings which inspired the great painters on the same subject. The majesty of the figure as a work of art commands admiration, but it is the majesty of the tragic muse; and we look in vain for the "troubled" humility ascribed by St. Luke to the "handmaid of the Lord." The figure of the angel scarcely merits criticism, and sufficiently indicates the decline of art and the corruption of taste. The *tarsia* of the choir was executed chiefly by artists of Siena in the fourteenth century; that of the pulpit is of later date, and is said to have been designed by Scalza. The multiplicity of riches in other parts of the church frequently distracts the attention of the traveller from these remarkable works; but they are nevertheless worthy of close examination, and are not surpassed by any other examples in Italy. The two altars in the transepts, representing the Adoration of the Magi and the Visitation, are masterpieces of sculpture; they are both of Carrara marble. The Visitation is composed of nine figures, in almost whole relief, and nearly as large as life, with an abundance of arabesques and other ornaments; it was designed by San Micheli of Verona, and executed at the age of fifteen by Moschino, son of Simone Mosca. By the side is a statue of Christ at the Column, by Gabriele Mercanti. The other altar, of the Adoration of the Magi, is by Mosca himself, and is praised by Vasari as a noble specimen of art. The

statue of the Ecce Homo near it is by Scalza.

The Chapel of the *Santissimo Corporale* contains the splendid reliquiary of the Corporal of Bolsena. On entering the chapel there are two statues in niches on either side, which deserve attention—that of the Saviour is by Raffaele da Montelupo, and that of the Virgin by Fabiano Toti. The magnificent reliquiary was executed in solid silver by the famous Ugolino Veri of Siena, in 1338; it contains no less than 400 lbs. weight of silver. It represents the façade of the cathedral, and is covered with enamels of the most minute and delicate workmanship, and so brilliant in their colours, that it is almost difficult to regard them as five centuries old. The numberless columns and statues are scarcely less admirable, and would fill pages of description. The subjects of the enamels are chiefly connected with the history of the Miracle, or illustrative of the Passion. In this same chapel is a picture of the Madonna, by that rare master Gentile da Fabriano.

The Chapel of the *Madonna di S. Brizio*, in the opposite transept, containing the miraculous image of the Virgin, is still more remarkable for its paintings, and for the group of the Pietà, the masterpiece of Scalza. At the entrance are two niches, with statues of Adam and Eve, by Fabiano Toti and Raffaele da Montelupo. The walls are entirely covered with the frescoes of *Luca Signorelli*, and the compartments of the roof are painted by *Beato Angelico da Fiesole, Bonozzo Gozzoli*, and other eminent artists of that period. The Christ sitting in Judgment, the Coronation of the Virgin, with the noble group of the Prophets and the army of Martyrs, are among the most characteristic works of *Beato Angelico*; the Christ in Judgment is believed to have suggested the well-known figure of the Saviour in the Sistine chapel. The subjects chosen by *Luca Signorelli* are, the history of Antichrist, the Resurrection, and the Last Judgment. They are so arranged as to furnish the successive chapters of one great epic; and the illustrious artist, then nearly sixty years of age, has given us, in these paintings, an explanation of many remarkable passages in the great work of Michael Angelo. The representation of the Fall of Antichrist comes first. He is then seen preaching to the people, prompted by the Evil Spirit: at his feet are the gold, and jewels, and money, with which he tempts his followers; the crowd of listeners are in themselves a study of costume and character. In the next we have the descent of the Archangel, who hurls Antichrist into the pit; in the corner of this compartment Beato Angelico and Luca himself are introduced among the spectators. The Resurrection follows, and is worthy of long and careful examination; the anatomical knowledge it exhibits is combined with a truth of expression perfectly wonderful. The Inferno and the Paradiso complete the series, and in their contrasts of deformity and beauty constitute one of the most extraordinary pictures ever painted. In the Inferno the invention of the artist seems to have been lavished in creating new forms of demons; while in the fine composition of the Paradise the figures of the seraphim are no less astonishing for their beauty. Besides these paintings there is a singular series of subjects taken from classical history and biography—the Descent of Æneas, Perseus and Andromeda, the Rape of Proserpine, Ino and Melicerte, and portraits of Virgil, Ovid, Claudian, Seneca, and Statius; forming a curious and rather startling mixture of sacred and profane inspirations. We have already stated that Michael Angelo did not disdain to borrow from these works of Luca Signorelli, if indeed he did not altogether form the design of his Last Judgment upon them. Raphael is also said to have studied and copied them; and the traveller will not be at a loss to discover a group which seems to be the prototype of his Three Graces.

The celebrated *Pietà*, executed in 1579, is the masterpiece of Ippolito

Scalza. It is a group of four figures a third larger than life, representing the Deposition from the Cross, and is sculptured out of a single block. It is perhaps the grandest production of the school of Michael Angelo.

In the chapels of the side aisles are some pictures which deserve mention: the graceful Madonna and St. Catherine, by *Gentile da Fabriano;* the Healing the Blind and the Resurrection of the Widow's Son at Nain, by *Taddeo Zuccari;* the Raising of Lazarus, by *Pomarancio;* and the Marriage of Cana, by the same, still retaining its singular freshness of colour. On the other side are the Christ in the Garden; the Flagellation; Calvary; and the Crowning with Thorns, &c., by *Muziano.*

The statue of St. Sebastian at the end of the church is the most perfectly beautiful of all the single figures in the building; its style is at once pure and classical, and yet it is said that it was executed by Scalza in four months, for the sum of ten crowns!

After the cathedral, the most remarkable object in Orvieto is the Well called, in honour of the Apostle of Ireland, *Il Pozzo di San Patrizio.* It is situated near the fortress, about a mile from the town. It was designed and begun by Antonio Sangallo to relieve the garrison when Clement VII., after the sack of Rome in 1527, took refuge here with his whole court. It is a surprising proof of the versatile powers of that great architect, and is hardly inferior to the best works of ancient Rome. It bears a great resemblance to the celebrated "Joseph's Well," in the citadel of Grand Cairo, and, although not so deep, it is broader and grander in appearance than that remarkable work of the Sultan Saladin. It is enclosed in a hollow circular tower with double walls, between which two spiral staircases are carried, one above the other, with separate entrances; so that we descend by the one and ascend by the other. It is partly cut in the tufa rock, and partly built; the depth of the well is 275 Roman palms; the open centre is 60 palms; the inner wall is perforated with 72 windows from top to bottom to admit light. The staircase has 248 steps arranged "a cordoni," so that mules may be employed in bringing up the water. The upper part of the well, or rather all the buildings above ground, were finished by Simone Mosca, in the pontificate of Paul III. Between the two entrance-doors is the inscription—"*Quod Natura munimento inviderat industria adjecit.*" Orvieto has long ceased to be a garrison town, and the well is now disused.

The *Palazzo Gualtieri* contains an extraordinary collection of Cartoons by Domenichino, Annibale Caracci, Franceschini, Albani, &c., which the Marchese, with the politeness so generally found in the provincial cities, liberally permits strangers to examine. In the first room are two battle-pieces by Franceschini, designed for Genoa. In the second room are Temperance, by Domenichino, very fine; and other designs by Ann. Caracci, Albani, and Franceschini. In the third are Mars, by Ann. Caracci; and Joseph's Dream, by Carlo Cignani. In the fourth room are Fame and History, by Domenichino. In the chapel adjoining is a beautiful fresco of the Archangel Michael, removed from its original position, and attributed, perhaps with good reason, to Luca Signorelli. It has been restored in parts by Prof. Cornelius of Munich. In the fifth room are the Fame, History, and Fidelity, by Domenichino; Love and Venus, and Love and Hymen, by Albani. In the sixth room is a series illustrating various events in the life of St. Catherine of Siena, by Ann. Caracci. On the roof of another room is a fresco of Endymion sleeping and surprised by Diana, said to be by Gherardo della Notte. In the gallery is a Deposition, by Baroccio, damaged; a good Gherardo della Notte; and two heads said to be by Titian (?).

In the *Palazzo Petrangeli* there is also a collection of pictures to which strangers are admitted. There is a small theatre in the town, where operas are occasionally performed.

A diligence runs once a week be-

tween Orvieto and Viterbo, leaving Orvieto on Tuesday, and returning from Viterbo on Wednesday.

The distance from Orvieto to Città della Pieve is 30 miles. The road descends from the town into the plain of the Paglia, which it crosses near its junction with the Chiana, and proceeds up the valley by *Bagni* towards Ficulle. The ascent to this place, a small walled town of 1600 souls, is very fine, and the hills are well wooded, generally with old oaks. The valley at its entrance is perfectly homely in its character, the country is rich and productive; and yet it is not cultivated to half the extent of which it is susceptible. The hills are a soft tertiary sandstone, and wherever the road has exposed a section, numerous strata of marine shells, chiefly bivalves, are found imbedded. Ficulle is about half the distance between Orvieto and C. della Pieve, but the osteria can hardly be said to afford any accommodation. While the horses are resting the traveller may examine the Gothic church and crypt, and the remains of the bridge attributed to Nero. In the wall of Sta. Maria is an ancient inscription recording the erection of a Temple of the Sun by Claudius, in commemoration of some victory in the East. Between Ficulle and Pieve we pass the little village of Monteleone.

30 m. CITTA DELLA PIEVE. (*Inn*, La Luna, very bad, and tolerable only as a resting-place for a few hours.) The town is clean, though poor, and has some handsome but deserted palaces. Its chief interest to the traveller is derived from its being the birthplace of Pietro Perugino—to many persons a sufficient inducement to make it the object of a pilgrimage. In the Chiesarella, called also the oratory of *Sta. Maria de' Bianchi*, or *Disciplinati*, is one of his finest frescoes. It represents the Adoration of the Magi; the Madonna and Child are sitting under a shed, receiving the offerings of the wise men. The Virgin is exquisitely beautiful; the grouping is varied and full of character; a rich landscape with horsemen and various figures forms the background; the heads are full of expression and elaborately finished. This picture, although injured by the damp of the adjoining sacristy, the floor of which was formerly much higher than the oratory, has suffered less than any other picture by Perugino in the town. In a closet below the fresco are preserved two letters of Pietro relating to the picture, and three earthen pots and fragments of others which are supposed to have contained his paints. They were discovered by the Prior Bollelti under the floor of the sacristy in 1835. In the first letter Pietro states that the picture ought to cost at least 200 florins, but that he will be content with 100 as a townsman (come paisano); 25 to be paid at once (scubeto), and the rest in 3 years, 25 each year. It is signed, "*Io Piectro penctore mano propia*," and dated "*Peroscia vencte de Frebaio*, 1504." The second shows that he was obliged to lessen his terms to 75 florins; he requests the syndic to send a mule and guide, that he may come and paint, and says that he will abate 25 florins "e niente piu;" it is signed as before, and dated "*Peroscia l de Marzo*, 1504." In the church of the Servites, outside the Orvieto gate, are the remains of the splendid fresco of the Crucifixion, ruined by building the present belfry. In the Cathedral is the Baptism of the Saviour, in a side chapel, and an altar piece in the choir representing the Madonna and Child in an oval, with St. Peter, St. Paul, and two other saints below. In the church of S. Antonio, at the bottom of the town, is another painting by Pietro, representing St. Paul and two saints. The view from the door of this church over the valley which separates the Papal States from Tuscany is very fine.

Città della Pieve offers a curious example of the return of the taste or passion for the classic style of architecture: there is scarcely a street in which we may not see numerous examples of pointed arches both in doors and windows, which have been walled up in order to adapt them to the new fashion; and as plaster has been sparingly used,

it has been impossible to conceal the change.

EXCURSION TO CHIUSI, 8 Miles.

Travellers who are desirous of visiting the ancient capital of Porsenna will find an excellent road from Città della Pieve, through a country of exceeding beauty. There is a very tolerable inn here; but persons interested in Etruscan antiquities will hardly fail to find friends, particularly among the learned ecclesiastics who have done so much to preserve and illustrate the sepulchral and other monuments of the city.

Chiusi is agreeably situated on an eminence overlooking the small but pretty lake to which it gives its name. It is an episcopal city of 2200 souls, and is said to be unhealthy. As might be expected, its chief interest consists in its museums, and in the tombs of its ancient necropolis. The great museum is that of Signor Casuccini, one of the wealthy proprietors of the city, whose entire collection was found, with few exceptions, on his own land. It is rich in vases of every known variety of Etruscan form, in tazze, in bronze specchj, focolari, bas-reliefs, and cinerary urns, which it would fill a volume to describe. The collection of sarcophagi and sepulchral monuments contains upwards of a hundred in terra-cotta, about fifty in marble, and nearly the same number in travertine; it is of course daily increasing, and as a whole is perhaps one of the finest Etruscan museums ever formed. In the middle of the apartment containing the tombs is one of the most remarkable relics yet discovered, the figure of a female in coarse marble, sitting in a chair in white robes, with an inscription at her feet. It is finely sculptured, and the whole figure has an air of dignity which is singularly impressive. The collection of Signor Paoiozzi was formerly rich in urns, vases, medals, and bas-reliefs, but all its treasures have recently been offered for sale, and nothing probably now remains to deserve a visit. The *tombs* in the neighbourhood are very numerous, as we might anticipate in a place which was once the most important capital of Etruria. The one which the very name of the city will recall to every traveller—the mausoleum and labyrinth of Porsenna, so well known by the description of Pliny and Varro—has no less than four representatives; in other words, four tumuli dispute the honour of being the tomb of the conqueror of Rome. One of these is said to have the largest labyrinth yet discovered; but the traveller must form his own judgment as to their relative pretensions. In regard to the celebrated monument with three piles of pyramids, which men of science have pronounced to be impossible, it is worth while to observe, that, although the description was doubtless written from tradition, and therefore probably exaggerated, the remains of the tomb of Aruns, the son of Porsenna, at Albano, are sufficient to show that the main outlines of the description are correct.

It would be useless to enter into a minute account of the various tombs around Chiusi; for much would necessarily be repetition, and it would moreover be extremely doubtful whether any two successive travellers would be taken to the same tombs. Like the sepulchres of Volterra, they contain numerous examples of sarcophagi, covered in many instances with bas-reliefs, and the walls are frequently decorated with paintings of horse and chariot races, wrestling, and other games.

The Cathedral has been evidently constructed with the ruined fragments of ancient edifices. Its nave is divided from the side aisles by eighteen antique columns of unequal size, and even the tomb containing the ashes of St. Mustiola, to whom the building is dedicated, is formed out of an ancient column. In the public promenade numerous fragments of Roman as well as Etruscan workmanship occur, and in one of the oratories of the Confraternità della Misericordia is a beautifully worked column of African marble, which must have belonged to some structure of imposing magnitude. These scattered fragments

explain the disappearance of the ancient monuments of Clusium; its temples, like those of Rome, were no doubt destroyed to build the churches and other edifices of the modern city.

Travellers desirous of proceeding further into Tuscany may go from Chiusi to Montepulciano, another Etruscan town of high antiquity. The shortest road is that which leads northwards to Borgo Vecchio. It passes the lake which bears the name of the Chiaro di Montepulciano, although it is lower down in the valley and some miles distant from the town. A longer but more interesting road is that through Cetona, Sarteano, and Chianciano. The picturesque village of *Cetona* is an interesting point for the geologist. It is situated at the base of the lofty dolomite mountain of the same name, above the valley watered by the Astrone. The ravines in the neighbourhood exhibit fine sections of the tertiary marine formations. *Sarteano* is remarkable for the immense number of Etruscan tombs which have been opened in the neighbourhood since 1825, and from which the unrivalled collection of black vases in the Florence Gallery was obtained. The tombs generally consist of single chambers, with a central pillar, and a ledge running round the unpainted walls, like those in the necropolis of Volterra. The whole range of hills which bound the valley on the west, from Cetona to Montepulciano, abound with Etruscan tombs. *Chianciano* is one of the most popular bathing-places of Tuscany: its mineral waters and hot springs are in high repute, and during the season it is much frequented by visitors from both sides of the frontiers.

The position of *Montepulciano* is highly picturesque. The fine church of the Madonna di San Biagio, built from the designs of Sangallo, is considered one of his most successful works, and several private palaces are by the same great architect. In the walls of some of the houses numerous fragments of Etruscan and Latin inscriptions may be seen. The wine is famous throughout Italy, and is called by Redi "d'ogni vino il re."

A road from Montepulciano through Pienza leads into the Siena road at Buonconvento, as noticed in Route 26; or the traveller may cross to Arezzo by the Val di Chiana, which would give him an opportunity of seeing the hydraulic works which have rendered this valley, under the direction of the Tuscan government, the most fertile district in Europe.

The road from Città della Pieve to Perugia is in every respect beautiful: it passes for many miles through groves of oaks, and before it descends into the valley of La Chiana it commands some fine peeps of the Lake of Chiusi. About eight miles from C. della Pieve it passes through Le Tavernelle, a clean little village with a tolerable osteria. Beyond it is the village of Mongiovino, picturesquely situated near the road. The whole district is highly cultivated, and is more like a plantation than a public road. Vineyards and mulberry-trees are profusely scattered over the plains, the distant hills are clothed with oaks, and the general appearance of the landscape will suggest many recollections of home to the English traveller.

26 m. PERUGIA (Route 27).

ROUTE 24.

RIETI TO ROME.

42 Miles.

This road is in very good condition, although not a post-road. It traverses for a part of its course the ancient Via Salaria, and is a much shorter route than that from Rieti to Rome through Terni. Although by no means so agreeable as that route, it is interesting to those who are disposed to examine the ancient cities which lie in its immediate vicinity.

The vetturini of Rieti keep up a constant communication with the capital, and by their regular journeys supply in some measure the purposes of a diligence.

After leaving Rieti the road crosses the Turano, and proceeds up the rich plain watered by that stream, gradually

ascending the hills which here cross the country from north to south. The descent on the Roman side is extremely steep.

9 m. Poggio San Lorenzo, a miserable *osteria*. Between it and Nerola are two others, called the Osteria della Scaletta and Ost. del Olmo, near which are several ancient tombs. From the Ost. della Scaletta to the Ost. di Nerola the road skirts the base of Monte Carpignano, opposite to which is

Nerola, a small village of only 360 souls, placed in a commanding and picturesque position among the mountains, with an old feudal castle of the Barberini family, who frequently make it their residence during the summer months. It is supposed by many antiquaries to mark the site of Regillum, the place from which Appius Claudius migrated to Rome. The *Osteria di Nerola*, a poor tavern, is erroneously supposed to be the half-way house. A short distance beyond it the road crosses the Linguessa, and soon afterwards the ancient Via Nomentana falls into it.

Further on is the ruined church of *S. Pietro*, supposed to have been the cathedral of a bishopric in the early ages of the church. A mile from it, on the right of the road, is the village of *Correse*, on the flanks of the hills which mark the site of the famous city of Cures, the capital of the Sabines, long anterior to the foundation of Rome. It was founded by the Umbrians, who were expelled from Reate by the Pelasgi, and assumed the name of Sabines on settling here. The war between Tatius the king of Cures and Romulus after the rape of the Sabine virgins, the famous compact by which the inhabitants of Cures were removed to Rome where Tatius shared the throne with Romulus, and the still more interesting history of Numa, will no doubt suggest themselves to every traveller. On one of the hills occupied by the ancient city is the church of the Madonna dell' Arci, founded, it is believed, by the monks of the celebrated monastery of Farfa, which lies beyond the hills to the north-east. The church is surrounded by a square enclosure whose walls are built of massive blocks, which would seem to indicate the ancient citadel. There are no further traces of walls, which may be regarded as another corroboration of the position, for we have the authority of Dionysius that it was not walled. The history of Tatius and of Numa are frequently noticed by the Roman poets:—

"Nec procul hinc Romam, et raptas sine more Sabinas
Consessu cavæ, magnis Circensibus actis,
Addiderat, subitoque novum consurgere bellum
Romulidis, Tatioque seni, Curibusque severis." *Virg. Æn.* viii.

The neighbourhood of Correse has been very little explored: a path leads down the valley from the ruins to the Ost. di Correse. The road twice crosses the little torrent Linguessa before it reaches the tavern.

19 m. *Osteria di Correse*, a poor solitary tavern, close to the angle where the road to Terni through Cantalupo branches off. The vetturini who spend a night on the road generally make this their half-way house.

On the left of the road is the lofty range of hills which bound the Campagna on the north-east, conspicuous among which is the Monte Genaro, upwards of 4000 feet above the plain, which may be ascended from Palombara on this side. Tivoli, however, offers more facilities for making the necessary arrangements for the ascent, and is the place from which travellers usually set out. Monte Genaro is considered by most antiquaries to be the Mons Lucretilis of Horace.

The road follows the left bank of the Tiber, and crosses many of its tributary streams. After passing the little river Mosso, east of the Osteria del Grillo, is the village of *Rimane*, on the left hand, where some remains, chiefly of reticulated masonry, have been considered to mark the site of Eretum, mentioned by Virgil as one of the cities which sent assistance to Turnus. Sir W. Gell, however, prefers placing Eretum at Grotta Marozza, nearer Rome. A few

miles further on is the town of *Monte Rotondo*, on a conspicuous hill of the same name, considered by Gell to be the site of the Alban colony of Crustumerium, well known for its capture by Romulus, and which the older antiquaries had placed at Sette Bagni on the Allia. The present town is surmounted by the lofty tower of the old feudal castle of the Barberini family, of which it was formerly a duchy. The country for miles around it abounds in plantations of pear-trees, for which Crustumerium is celebrated by the classic writers, who notice the remarkable redness of one side, "ex parte rubentia," a peculiarity which has evidently been inherited, for it distinctly marks the pears of Monte Rotondo at the present day.

The traveller who visits Monte Rotondo may perhaps be induced to extend his excursion to the little village of La Mentana, two miles south, which contains a baronial mansion of the Borghese family. It occupies the site of ancient Nomentum, but there are no remains now accessible except some marbles and inscriptions. Four miles from it is the village of *St. Angelo*, marking the site of Corniculum; it is placed on the summit of a steep and almost inaccessible hill, commanding a magnificent prospect extending from Soracte to the very verge of the Campagna. It was the birthplace of Servius Tullius, and one of the cities in the Montes Corniculani captured by Tarquinius Priscus. Considerable remains of its ancient walls still exist: they exhibit the purest Cyclopean construction, distinguished from the Pelasgic by the small stones which fill up their interstices. Monte Genaro is a conspicuous object from these hills.

The high road, after leaving Monte Rotondo on the left, proceeds by the Fonte di Papa and below the hill of Sta. Colomba to *Marcigliana*, a farm belonging to Prince Borghese, situated on an eminence above the road. On the right hand, nearly opposite, are an ancient tumulus, a fountain, and a deep cutting, supposed by Sir W. Gell to be an ancient road. On the hill above it and at Marcigliana Vecchia are some ruins of Roman villas.

As the road approaches the Allia, the valley at Malpasso, supposed to be the necropolis of *Fidenæ*, comes in view. Beyond the Allia, and between the sixth and fifth milestones from Rome, the road passes through that ancient Sabine city, the ally of Veii, and so celebrated for its wars with Rome. The most prominent objects which now mark its site are the *Castel Giubileo* on the right, and the *Villa Spada* on the left of the road. The Villa Spada stands on a projecting tongue of land, supposed to be the site of the villa of Phaon, where Nero destroyed himself, and where Metius took his station to witness the battle with Tullus Hostilius. At the bridge are some excavations in the rock, which are probably sepulchral. Castel Giubileo is supposed to occupy the site of the ancient citadel of Fidenæ; below it towards the river some other excavations are seen.

The road crosses the Aniene by the Ponte Salara, near which is an insulated hill, on whose summit stood the celebrated Sabine city of Antemnæ:—

"Quinque adeo magnæ positis incudibus urbes
Tela novant, Ætina potens, Tiburque superbum,
Ardea, Crustumerique et turrigeræ Antemnæ." *Virg. Æn.* vii.

"It would seem that the high point nearest the road was the citadel; and the descent of two roads now scarcely perceptible, one towards Fidenæ and the bridge, and the other towards Rome, marks the site of a gate. On the other side of the knoll of the citadel is a cave, with signs of artificial cutting in the rock, being a sepulchre under the walls. There was evidently a gate also in the hollow which runs from the platform of the city to the junction of the Aniene and the Tiber, where there is now a little islet. Probably there was another gate towards the meadows, on the side of the Acqua Acetosa, and another opposite; and from these two gates, which the nature of the soil points out,

one road must have run up a valley tending in the direction of the original Palatium of Rome; and the other must have passed by a ferry towards Veii, up the valley near the present Torre di Quinto. It is not uninteresting to observe how a city, destroyed at a period previous to what is now called that of authentic history, should, without even one stone remaining, preserve indications of its former existence. From the height of Antemnæ is a fine view of the field of battle between the Romans and the Fidenates, whence Tullus Hostilius despatched M. Horatius to destroy the city of Alba Longa. The isthmus where the two roads from Palatium and Veii met unites with the city a higher eminence, which may have been another citadel. The beauty of the situation is such that it is impossible it should not have been selected as the site of a villa in the flourishing times of Rome."—*Gell.*

14 m. ROME (Route 27).

ROUTE 25.

CIVITA VECCHIA TO ROME.

6½ Posts.

CIVITA VECCHIA (*Inns:* A new and excellent hotel lately opened by two couriers who have served English families. Travellers may obtain there every information respecting packets, and may engage horses and carriages for excursions to Corneto, &c.; it is by far the best inn: Hôtel de l'Europe). Civita Vecchia is one of the numerous places which steam navigation has raised from comparative insignificance. A large proportion, if not the majority, of travellers land here on their first entrance into Southern Italy; and the five lines of steamers which regularly touch here on their voyages between Marseilles and Naples have given an importance and activity to the town which it never could have acquired by any other means.

As the principal port of the Papal States on the Mediterranean, and as the modern port of the capital itself, Civita Vecchia has some commercial interest; a large quantity of the exports of the States are brought here for shipment, and English vessels may frequently be recognised in the harbour. As a proof of the immense advantages which steam communication has conferred upon the town, it may be sufficient to mention that the vessels of each of the five lines of steamers which run between Marseilles, Genoa, Leghorn, and Naples, touch here three times a month each way, so that there are no less than thirty arrivals of steamers monthly from these ports; the French government packets afford additional facilities by extending their voyages to Malta and the Levant. These steamers have brought Rome within a journey of ten days from London, and have made Civita Vecchia the central point from which travellers may calculate on a rapid and certain conveyance to any part of the Mediterranean. The number of passengers landed here by the steamers in 1839 is said to have amounted to 16,000. This large number may be explained by the great influx of visitors and ecclesiastics who were attracted to Rome by the canonization of the five saints which took place in the summer of that year.

The Port, with its massive constructions, is one of the most remarkable works of Trajan, and as the "Trajani Portus" it is well known by the description of the younger Pliny. It was made a free port by Clement XII.; its fortress was begun in 1512 by Julius II., from the designs of Michael Angelo, and finished by Paul III. The walls of the town were built by Urban VII. in 1590; but the place is quite incapable of defence. The brightness of the ramparts and the lazzaretto, and the massive architecture of the buildings around the basin, give it a striking appearance as we approach it by sea; but the anticipations to which they give rise are not realised by the town itself.

Travellers are not allowed to land until the captain has exhibited his papers and the passports have been duly examined. Two years ago this

arrangement caused a delay from 8 A.M. until noon or later—a serious inconvenience to those who were anxious to reach Rome before dark; but the great increase of visitors has latterly produced a relaxation of the rule, and passengers may now land as soon after daylight as the captain has gone through the required forms. As soon as the traveller lands he is beset with porters (*facchini*); he should therefore make his bargain before leaving the steamer. Two pauls for landing, including a truck to convey the luggage to the custom-house, are sufficient. The luggage is examined *twice*; first by the police, and secondly by the custom-house officers, who for the sake of an extra fee insist on plumbing it, although another examination is enforced on entering Rome. These vexatious impediments give the stranger a practical and early acquaintance with the greatest drawback to travelling in Italy. The fee to the police is two pauls, and to the custom-house officers two pauls. Another unworthy tax on English travellers is the payment of five pauls demanded by the English consul for his visa to the passport, without which it is said the police will not grant their signature. Finally, on leaving the town a fee of two or three pauls is demanded at the gate. It will hardly, therefore, be a matter of surprise that in many instances the recollections of Civita Vecchia are not of the most agreeable kind.

The post diligence leaves Civita Vecchia at 5 A.M., and arrives in Rome at half-past 1: the fare is twenty pauls. Another leaves about 9, after the arrival of the morning steamers. Travellers who wish to proceed without loss of time, and to avoid sleeping at Civita Vecchia, may hire at the post a covered carriage for two persons, drawn by two horses, for nine scudi. If four persons unite, it may be done more cheaply, and a carriage with four horses may be obtained at the rate of twenty-five pauls each person. In either case, the travellers may leave at any time they please. The arrangements of the regular post diligence allow persons to secure a place direct to Naples by the recently established line through Frosinone and S. Germano.

Civita Vecchia is the capital of the smallest Delegation of the Papal States, which embraces a superficial extent of sixty square leagues, and a population of only 19,600 souls, being less than that of the isolated territory of Benevento. The population of the town itself is 6878. It occupies the site of the Roman settlement of Centumcellæ; on the destruction of that town by the Saracens in 828, the inhabitants removed to a position further inland, but returned to the former site in 854, from which circumstance the name Civita *Vecchia*, or the old town, is said to be derived. It was made an episcopal see by Leo XII. in 1825; Cardinal Pacca was its first bishop. It is now united with the more ancient dioceses of Porto and Sta. Rufina. The *prisons* of Civita Vecchia are the largest in the Papal States; they are calculated to hold 1200 persons, and the number in confinement is seldom much below that amount. Nearly a third of the criminals recently confined there had been guilty of homicide; a fifth were under sentence of imprisonment for life, and nearly one half for the term of twenty years. The most notorious personage in these prisons is the brigand Gasperoni, who has been confined there with twenty followers for upwards of fourteen years. He is frequently visited by travellers, who obtain the required permission through the consul. He is visible between the hours of ten and twelve. He admits that he committed thirty murders, and protests against the accusation of having killed hundreds as a calumny! Yet, in spite of this confession, visitors are not wanting who compassionate him, and even make him presents of money. He says that the greatest prize he ever took was 4000 scudi, and that he paid the police 100 scudi a month for information.

Numerous antiquities and coins have been found in the vicinity of the town. About three miles distant are the *Bagni*

di Ferrata, mineral springs mentioned by Pliny as the Aquæ Tauri. The aqueduct of Trajan is a remarkable work by which water is conveyed from the Mignone, a distance, it is said, of twenty-three miles. At Tolfa, fifteen miles distant, are the government alum-works, farmed by the Camera, to which they yield considerable revenue; there is a paved road from the works to the port, by which the alum is brought down for shipment.

Civita Vecchia is the most convenient point from which travellers who may desire to visit the ruins of the ancient cities of Etruria can take their departure. Many however who are anxious to reach Rome will hardly be induced to delay their journey for the purpose of making a complete tour through these interesting localities; and as there are many travellers who do not enter Italy by Civita Vecchia, it has been considered desirable to give an account of the tour under "Excursions from Rome," where good introductions may be obtained. Corneto, however, is within an easy distance of Civita Vecchia, and travellers who are detained here for a day cannot employ it more profitably than by devoting it to an excursion to that town. A *calessa* for one person to go and return costs two scudi. There is a small gallery of Etruscan antiquities at Civita Vecchia which deserves a visit; it belongs to Signor Pucci, and is, we believe, entirely for sale.

A new road along the coast, recently constructed by the Tuscan government as a part of their extensive operations on the Maremma, has brought Civita Vecchia within twenty-four hours' journey of Leghorn: there can be little doubt that this road will eventually become one of the chief lines of communication between Florence and Rome.

The present road from Civita Vecchia to Rome follows the Via Aurelia to within three miles of the walls of Rome. Many traces of the ancient pavement existed prior to 1821, when it was destroyed to make the present road, which is now so bad as to render a new line necessary. This new road will keep more to the coast than the old one, and will be provided with three post-stations: 1, Santa Severa (2 posts); 2, Palo (1½ post); 3, Castel di Guido (1½); 4, Rome (2 posts). The time occupied in posting is about 7½ hours. By the official ordinance issued by Cardinal Pacca, as cardinal chamberlain, in 1816, the following are the fixed charges for posting on this line:—between Civita Vecchia and Monterone, 3 scudi 5 pauls; between Monterone and Rome, 3 scudi 5 pauls for every pair of horses; to the postillion, for each of the same stages, 1 scudo; to the stable-boy 1 paul.

After leaving Civita Vecchia the present road skirts the sea-coast for several miles, passing at the base of the Monte Rossi. The coast makes a sudden bend to the east at the Torre Chiaruccia, and soon afterwards passes *Santa Marinella*, supposed to be the ancient Punicum. Beyond this is a small stream, with some fine ruins of the ancient bridge by which the Aurelian Way was carried over it; they consist of square massive blocks of masonry, and date, no doubt, from the first formation of the road. About six miles further the road leaves on the right a picturesque fortress of the middle ages, called *Santa Severa*, originally belonging to the counts of Galera, and held in the fourteenth and fifteenth centuries by the Orsini, as their representatives. It was also at one time attached to the famous monastery of Farfa; in the sixteenth century it passed to the hospital of Santo Spirito, and is still one of the vast possessions of that opulent establishment. It occupies very nearly the site of Pyrgos, supposed by many antiquaries to have been the port and arsenal of Cære. The name denotes its Greek origin; it is celebrated by Strabo for its fine walls and towers, and for its Pelasgic temple of Lucina, plundered by Dionysius of Syracuse. Many remains of its ancient port still exist, and the harbour continues to afford shelter to the small craft of the coast.

About six miles further, in crossing the plain to Monterone, the little stream Vaccina, the Amnis Cæretanus of Pliny

and Virgil, is passed. The town of *Cervetere*, the modern representative of the Greek Cære or Agylla, is seen on the left hand from many parts of the road. It is memorable not only on account of the valuable Etruscan remains discovered there, but as one of the most important cities of Etruria; its antiquity was so great, that Pliny mentions the paintings which existed there in his day as being long anterior to the foundation of Rome. It is celebrated also by Herodotus and by Virgil, who describes it as governed by Mezentius when Æneas arrived in Italy. A more detailed account of its antiquities will be found in the tour of the Etruscan cities, under "Excursions from Rome." Beyond the Vaccina the road crosses another small stream, called the Sanguinara, near which is the post-station and *osteria* of

3½ m. *Monterone.* This is the only place where horses are changed, according to the recent regulations of this road; the tavern affords little accommodation, and travellers generally lose no time in proceeding to Rome. There is nothing at Monterone to detain the traveller, except the singular tumuli called the Colle Tufarini, which the researches of the Duchess of Sermoneta, in 1838, proved to be sepulchral. The result of the first excavations of the duchess was considered an event by the Roman antiquaries, as considerable doubt existed in regard to the real character of the tumuli, whether they were natural or artificial mounds. In the first opened, the chambers were found hollowed out of the solid tufa, the doors contracted towards the top in the Egyptian style, like those of the cavern tombs at Castel d'Asso, and the walls exhibited the ordinary painted figures of leopards, dolphins, &c. Some of these tombs are remarkable as being supplied with wells and galleries; but, so far as they have been explored, they appear to have been already plundered by the Romans. A road leads from Monterone to the village of *Palo*, on the coast, occupying the site of Alsium, near which Pompey had a villa.

After leaving Monterone, several small streams are crossed, at Statua, Palidoro, &c.; one of these, shortly before the commencement of the ascent to Castel di Guido, is the *Arrone*, the natural emissary of the lake of Bracciano: it has preserved its ancient bridge of two arches, built of quadrilateral stones, which is worthy of observation. *Castel di Guido*, belonging to the Orsini family, is supposed to mark the site of Lorium, celebrated in the personal history of Antoninus Pius as the scene of his early education and of his death. The road becomes hilly as it approaches Rome. After passing Botacchia, we reach the old post-station and osteria of

2 m. Malagrotta, now no longer supplied with horses. We cross here the Fossa d'Acqua Sona (the Galera), and about three miles further the little stream of the Maglianella.

The Via Aurelia proceeds in a straight line by the grounds of the Villa Pamfili Doria, but the present road branches off to the left soon after passing the Maglianella. The aqueduct called the Acqua Paola crosses the road near this, and Rome is entered by the Porta Cavalleggieri. Passports are demanded here, and the carriage is usually conducted to the Dogana, where the luggage is again examined; but a timely fee will often obviate this inconvenience. This is the only entrance to Rome by which the first object which meets the eye of the traveller on passing through its gate is St. Peter's. The stranger forgets the dullness of the road, as he traverses the piazza of St. Peter's and recognises further on the Castle of St. Angelo, and the bridge of the same name, the ancient Pons Ælius, by which he crosses the Tiber. These well-known objects give an interest to this entrance, although the streets through which it passes are not otherwise remarkable.

1½ m. ROME, described in Route 27.

ROUTE 26.

FLORENCE TO ROME BY SIENA.

23½ Posts.

This is the shortest road from Florence to Rome, but it is less interesting and presents fewer objects of picturesque beauty than that through Arezzo and Perugia. A diligence performs the journey in thirty-six hours; the courier's carriage, in which places may be secured on Tuesdays and Thursdays, is still more expeditious. The vetturini require at least five days, and generally six. With post-horses it may be done in four days; by starting early from Florence, in order to have some hours for seeing Siena, and by making Radicofani and Viterbo the sleeping-places between Siena and Rome, the traveller may reach Rome in good time on the fourth day. This division of the stages on this route is in perfect accordance with the rapid manner in which it is usually travelled; for in consequence of the almost irrepressible desire to reach Rome—a feeling which all those who visit Italy for the first time will readily appreciate—the distance between the two great capitals is generally regarded as a tract of country which cannot be too soon passed over. Those tourists, however, who are really interested in Italian art will hardly find a week too long to devote to Siena, and it will be seen that other places on the route are not unworthy of more time than is commonly bestowed upon them. [For passports, &c., see Route 27.]

The first stage out of Florence being a royal post, an additional horse is required by the tariff. The country between Florence and Siena is the only part of the journey between the Tuscan capital and the frontier which presents any scenes of natural beauty; it is generally well cultivated, and olive-grounds and vineyards occur in nearly all the valleys; but the hills want that broken and precipitous outline which the eye, after having been accustomed to the bolder scenery of the north, seems almost to require. Here they present nothing but long waving lines rising occasionally into obtuse summits and frequently covered with cypresses and pines; as we advance further south they lose more and more the defined and picturesque forms which add so much to the beauty of Florence.

Near Galluzzo the road passes on the right the *Certosa*, the celebrated Carthusian convent, situated on a commanding eminence above the bright stream of the Greve. It was founded by the famous Niccolò Acciajoli, grand seneschal of the kingdom of Naples, well known by the description of Boccaccio. The subterranean chapel contains the tombs of Acciajoli, by Orcagna, and of some other members of his family; that of Cardinal Angelo Acciajoli is by Donatello and Giuliano Sangallo. In this convent Pius VI. found a retreat during those political troubles which marked the latter years of his eventful pontificate: he was arrested within its walls, and carried a prisoner to France. The road crosses the Greve under Monte Buoni. On a hill on the left hand a short distance beyond this point is the church of Sta. Maria dell' Impruneta, celebrated for its miraculous image of the Virgin, whose fame extends to all parts of Tuscany. On certain festivals and in times of public calamity she is even carried in procession to Florence, where she is received by the authorities and by the grand-ducal family with peculiar honours.

1 San Casciano (*Inn*, La Campana. An additional horse, in consideration of its being a royal post, is required between this place and Florence, both ways; an additional horse from S. Casciano to Tavernelle). In the neighbourhood of San Casciano is the villa of Machiavelli, now the property of the Maffei family, and little regarded by travellers. In this house it is said that he wrote "The Prince" and several other works. The road for some distance towards Poggibonsi is paved. On leaving the town we descend to the right bank of the Pesa. Near the bridge another road to Siena branches off, much shorter than the post-road. It proceeds through Sambuca and Castellina almost

in a direct line, avoiding the curve to Poggibonsi. The post-road crosses the Pesa and the Virginio before it reaches

1 Tavernelle, a post-station. Beyond Tavernelle, on the right hand, is the village of Barberino di Valdelsa, from which the road descends into the narrow valley watered by the torrent called the Drove, which joins the Elsa and the Staggia at Poggibonsi. There is a small inn at Barberino, standing in a beautiful situation and said to be good.

1 *Poggibonsi (Inns:* Aquila Nera; La Corona; both very tolerable), a considerable manufacturing town, with a palace belonging to the Grand-Duke. The high road from Leghorn and Pisa to Siena falls into the present route at this place. It ascends the right branch of the Elsa, and passes through Castel Fiorentino and Certaldo, beautifully situated above the river, and immortalised by its connexion with Boccaccio, who took the name of Certaldese to commemorate the origin of his family. It would carry us beyond the limits of this work to describe this route, but *Certaldo* would well repay a visit. Boccaccio spent the greater part of his life there on his return from Paris, and was buried in the church of St. Michael and St. James, still called the Canonica.

" Boccaccio to his parent earth bequeath'd
His dust—and lies it not her Great among,
With many a sweet and solemn requiem breathed
O'er him who form'd the Tuscan's siren tongue?
That music in itself, whose sounds are song,
The poetry of speech? No;—even his tomb
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for whom!" *Childe Harold.*

" Boccaccio's sepulchre," says M. Valery, " formerly stood in the centre of the church; against the wall close by was the epitaph made by himself, and an additional one by his illustrious friend Colluccio Salutati, chancellor of the Seigniory of Florence. The podestà of Certaldo, Lattanzio Tedaldi, erected a more magnificent monument to him, in 1503, on the interior front of the church, which was honourably transferred to a spot facing the pulpit on the construction of an orchestra. Boccaccio is represented half-length, holding on his breast, with both hands, a folio volume on which is written *Decameron*, a singular book to be placed just facing a preacher, and a proof of liberality on the part of the clergy. The tomb has experienced the most melancholy changes. For more than four centuries it had been the honour of Certaldo, and had attracted many travellers to the Canonica, when in 1783 it was removed by a false interpretation of the law of Leopold against burying in churches; the hyæna bigots of Certaldo, against whom Childe Harold and his annotator declaim, had nothing to do with it. The stone that covered this tomb was broken and thrown aside as useless in the cloister adjoining. It is said that Boccaccio's skull and bones were then exhumed, and a copper or lead tube containing sundry parchments of the same century. These precious fragments, now lost, were long preserved by the rector of the church, who ten years after accepted a benefice in the upper Val d'Arno. It is stated by tradition that they were still at that epoch an object of curiosity to strangers, who went to the rector's house to see them. It is difficult to explain the culpable negligence that allowed the remains of Boccaccio to be lost, when we consider the unceasing popularity, at Certaldo, of this eloquent admirable writer, this limner, so true, graceful, touching, profound, and mirthful, the perfect impersonation of Tuscan genius." Boccaccio's house, built of brick, with a small tower, was repaired in 1823 by the Marchioness Lanzoni Medici, who " reconstructed the staircase, decorated Boccaccio's chamber with his portrait, a large fresco by Benvenuti, and a bookcase of his works. The small windows are of the time. The furniture is the oldest that could be found at Certaldo, with some imitated from different pictures of that period. The lamp seems the most authentic article of the whole, as it was found in the house and the hardness of the oil proved its antiquity.

A well, a bath, and a terrace are shown, which, according to an old tradition, belonged to Boccaccio. The stone which covered his grave for more than four centuries was religiously collected by Signora Lanzoni in 1826, and placed in this house, with an inscription by Signor Giordani."

EXCURSION TO VOLTERRA.

From Poggibonsi the traveller may make an interesting excursion to *Volterra*, distant about twenty miles. There is a more level but longer road from Florence through Empoli and Pontidera: but those who have had no previous opportunity of visiting Volterra should on no account fail to devote a day or two to the excursion from this place. About three miles from Poggibonsi is the town of *Colle*, prettily situated on a hill, and divided into the upper and lower town. It is celebrated for its paper-mills worked by the Elsa, which date from the invention of paper. There were twenty-two mills at the end of the fourteenth century; and Lorenzo Lippi, said to have been the first person who established a printing-press in Italy, was a native of the town. The Cathedral contains a bronze statue of Christ, by *John of Bologna*. The magnificent church of S. Agostino has a Deposition by *Agostino della Porta*, formerly attributed to Ghirlandajo, and another fine painting of the same subject by *Cigoli*. The tower of Arnolfo di Lapo, who was a native of the town, was formerly inhabited by his descendants, but it has been recently abandoned as an unhealthy situation.

Leaving Colle, the road crosses the torrent called Bottino, beyond Le Grazie, and ascends the mountains above the sources of the Era. From this high ground numerous streams and torrents flow down into the Cecina, which is seen occasionally on the south.

VOLTERRA (*Inns:* L'Unione, very clean and comfortable; La Corona, tolerable). This is one of the most interesting towns in Italy, and travellers who are desirous of investigating the remains of one of the ancient Etruscan cities should on no account lose an opportunity of visiting it. Volterra is more easily accessible, and retains more of its ancient character than any other Etruscan settlement; and those who have thoroughly investigated its antiquities will find that they have little to learn respecting the habits and customs of ancient Etruria, which may not be acquired in the museums of the great capitals. The remark of Maffei, that those who have not been at Volterra know nothing of Etruscan antiquity, is too true to be regarded as a partial testimony: "*Non sa che sia Etrusca antichità figurata, chi non è stato a Volterra.*" The town is situated on a lofty and commanding eminence, capped by a tertiary sandstone full of marine shells, which rests upon a bed of white clay 200 or 300 feet thick. It is surrounded by smaller hills of similar formation, whose soft porous soil is so frequently washed away by the rains and torrents, that the neighbouring country presents a singular appearance of wild and sterile desolation. The hill of Volterra is bounded by the Era on the north, and by the Cecina on the south; it is said to be about 1870 feet above the level of the sea. From almost all sides the ascent to the town is long and gradual. In spite of the dreary aspect of the country, the view from the summit of the hill, and especially from the citadel, is particularly striking; in clear weather it extends to Pisa, and commands a long line of sea, including Corsica and Elba. The population of the town is 4500.

Volterra nearly retains its ancient name of Velithræ or Voliterra. Although less is known of its early history than of that of Cortona, there is no doubt that it was a city of the league, and one of the most ancient settlements of Etruria. Its interest is so entirely Etruscan, that it would almost appear out of place to enter into details of its history during the middle ages, when its strong position in the midst of the Maremma, between the republics of Pisa, Florence, and Siena, naturally made it a place of great im-

portance in the contests of the free cities. Like many other small towns of central Italy, it was for some time able to assert its independence, and was governed by its own consuls; but it gradually fell under the power of Florence, and from that time its history is to be traced in that of the Florentine republic.

The ancient walls are among the very finest specimens of Etruscan architecture; they are constructed in horizontal courses without cement, and are composed of massive blocks of tertiary sandstone, full of marine shells. The greater part of the walls were ruined during the sieges of the middle ages, particularly in the capture of the city by Federigo di Montefeltro in 1472. They are supposed, from the remains still visible, to have been six miles in circuit, or about double the size of those of Cortona and Fiesole. The most perfect fragments are seen outside the modern gates, at the distance of about half an hour's walk from the inn; they are frequently about fourteen feet in thickness. The soil near them is gradually wasting away by the encroachments of the ravines, which threaten to undermine the foundations at no very distant period. One of the ancient gates is still standing, in a fine state of preservation. It is called the *Porta all' Arco*, and is a circular arch, formed of nineteen immense masses, put together without cement, and beautifully worked on the exterior face. The keystone and the two pilasters have three colossal heads sculptured in the stone, which were formerly supposed to be lions; but a bas-relief on one of the cinerary urns in the Museum, which appears to represent this gate, shows that they were human heads, indicating probably the tutelary deities of the city. Another gate, called that of Diana, has been much altered; near it the ancient walls may be traced for a considerable distance. Beyond this, about half-way down the hill, is the ancient Necropolis, in the tombs of which were found the sarcophagi, &c. now in the Museum. One tomb has been preserved in its original state, for the sake of travellers, who should on no account fail to visit it. The chamber is supported by a natural column in the centre, and is surrounded by steps, on which the sarcophagi were placed.

Of the other antiquities, of which some vestiges are still traceable, the most remarkable are the piscina and the baths. The *Piscina*, in the castello, to which an entrance has been made in recent years, is a fine specimen of Etruscan architecture; the arches are sustained by six columns, and constructed with blocks of great solidity; in the vault are some apertures, evidently for the water-pipes. The *Thermæ* near the fountain of San Felice were discovered in 1760 by Monsignore Mario Guarnacci; they consist of two baths and some smaller chambers, in which we may trace some fragments of columns, and a few letters of an inscription. One bath is circular, the other square; from the substructions they appear to have been vapour-baths. In the Borgo di Montebradoni are some remains of an Etruscan hypogeum, with some cinerary urns, &c. Near the Florence gate some traces of the amphitheatre have been discovered; but all these remains yield in interest to the museum in the Palazzo Pubblico, where everything discovered in the tombs and ruins has been carefully preserved.

The *Palazzo Pubblico* was begun in 1208, and finished in 1257, as recorded in an inscription in the quaint Latin rhyme of the period. The Gothic façade is covered with coats of arms; but the windows, as in most of the buildings which surround it, have been modernized. The two lions sustaining the arms of Florence were added when the Florentine republic assumed the sovereignty of Volterra, and appointed one of its own citizens as the captain of the people. The Palazzo contains the museum and public library. The *Museum* is one of the most extraordinary collections in Italy, and alone repays a visit to Volterra; it was opened in 1731, and is chiefly indebted for its treasures to the munificence of Monsignore Mario Guarnacci, who bequeathed his Etrus-

can collections to the town in 1761; it is full of tombs collected in the Necropolis, statues, vases, coins, bronzes, pateræ, gold ornaments, mosaics, &c. The whole are arranged in nine small rooms. There are upwards of 400 cinerary urns, mostly of alabaster; some however are of tufa, and a few of terracotta; they are square, and about a yard in length. On the lids are the recumbent figures of the dead. Several have inscriptions, among which the Cæcina, Paccia, Gracchia, and many other well-known Etruscan families, may be recognised. The bas-reliefs of these sarcophagi, independently of their interest as works of art, are as instructive in affording an insight into the costumes and manners of the ancient Etruscans, as the paintings in the Egyptian tombs are in developing the domestic habits and ceremonies of Egypt. There is no place in Italy where the customs and civilization of Etruria can be so well studied as in this museum; the bas-reliefs on some of the sarcophagi are coloured red, and one still retains traces of gilding. These sculptures represent various incidents of domestic life, families at their banquets, sacrifices, marriages, dances, hunting-scenes, battles, events in ancient mythology, and particularly the history of Ulysses and the Syrens, which appears from its frequent repetition to have been a favourite subject. The battles of the Centaurs and Lapithæ, the history of Pylades and Orestes, &c., may also be recognised. Two of the sarcophagi are rather more than five feet long, and are supposed to have belonged to the Flavian family. The walls of the eighth chamber are covered with Etruscan inscriptions, and with fragments from the ancient baths. In the ninth is a portion of a mosaic found in the baths in 1761; and a female statue, discovered by Raff. Maffei in the amphitheatre of Vallebuona, supposed by Gori to be the Dea Norcia of the Etruscans. It bears an inscription on the right arm, which has been illustrated by Lanzi. A bas-relief representing a bearded soldier, is considered by Micali, Gori, and other archæologists, as the oldest relic in the museum. In a chamber above the museum is the Public Library, founded and endowed by Monsignore Guarnacci in the last century. It contains 12,000 volumes, some cinquecento editions of the classics, and 4200 volumes of the acts of the city tribunals, beginning A.D. 1300.

The *Cathedral*, consecrated by Calixtus II. in 1120, was enlarged in 1254 by *Niccolò di Pisa*, and restored and embellished in the sixteenth century by Leonardo Ricciarelli, a nephew of Daniele da Volterra. The façade is entirely of the thirteenth century, but the door of black and white marble appears to be more recent. The interior is imposing. It is in the form of a Latin cross, and retains all the characteristics of the original design of *Niccolò di Pisa*. The Corinthian capitals were added in stucco to the columns in 1574 by *Leonardo Ricciarelli*, who adorned the roof of the side aisles with the armorial bearings of the families which had contributed to the embellishment of the fabric. Inside the principal door are bas-reliefs representing the translation of the body of St. Octavian to this cathedral; it was originally interred in the church dedicated to the saint on a hill four miles north of Volterra, and was brought hither in the year 820 by Bishop Andrea. The bas-reliefs were formerly placed on the exterior wall of the cathedral, and were removed to their present position in 1767. Near this is an altar of mosaic, a great part of which was the work of *Mino da Fiesole* in 1471, the sculptor of the two kneeling angels on the beautiful spiral columns on each side of the choir. On the left of the great door is the marble tomb of the learned Matteo Maffei, bishop of Cavaillon, secretary of the Sacred College, and Nuncio of Julius II. at Paris. The choir was once covered with frescoes by *Pomarancio* (Niccolò Circignani); nothing now remains of these works but the painting on the vault representing the Almighty. The marble pulpit is covered with bas-reliefs, which are pro-

bably not later than the thirteenth century. It is supported by four columns of Elba granite, resting on the backs of monsters. The bas-relief in the front represents the Last Supper; in the interior are three others, Abraham sacrificing Isaac, the Salutation, and the Annunciation, with the names of each person engraved above them. In the chapel of St. Paul belonging to the Inghirami family, are the fine frescoes of *Giovanni di S. Giovanni*, illustrating the history of St. Paul, and the painting representing his conversion, by *Domenichino*, much injured by the retouching of Franchini and others: it is said that Domenichino received for this work 800 scudi. The other pictures of the chapel are the Martyrdom of St. Paul by *Cav. Francesco Curradi*, formerly attributed to Guercino; and the Saint receiving Letters relating to the Christians of Damascus, by *Matteo Rosselli*. This chapel was built in 1615 by Gen. Jacopo Inghirami, a celebrated captain of the sixteenth century, called the "flagello de' Barbereschi e de' Turchi." In the chapel of the SS. Sacramento, built by Bishop Sergardi, is the Resurrection of Lazarus by *Santi Tito*, with the inscription Santi Tito, F. 1592. The altar was designed by Vasari. The side walls are painted by Giovanni *Balducci*; and the statues of the vault are by *Leonardo Riccherelli*. One portrait has been mistaken by Baldinucci. In the Chiarenti chapel is an Annunciation, with an inscription on the back, "Barnabas Bonaventura ... it was formerly attributed to Gherardo Jo. The fine Presentation in the Temple is by *Giovanfrancesco Rustici*. Over the door of the chapter is a fresco of S. Lino by *Luca della Robbia*. In the chapel of the Rosary is the St. Sebastian, by *Francesco Conga* of Borgo S. Sepolcro, painted in 1587 for forty scudi. In the chapel dedicated to St. Octavian is the beautiful marble tomb of the saint, executed by *Raffaele di Giovanni Cioli* of Settignano, in 1525, for 130 scudi, at the expense of the people of Volterra, who were desirous of commemorating their delivery from the plague of 1522 through the supposed intercession of the saint. The two angels at the sides are by *Andrea di Piero di Marco Ferruzzi*, mentioned by Vasari in his life of that artist. The fine picture of the Virgin, with St. Francis, St. John, and other saints, at the high altar, is considered the masterpiece of *Volterrano* (Baldassare Franceschini): the beauty of the head of St. John is particularly remarkable. The oratory of San Carlo contains the Deposition by *Sodoma*; an Annunciation by *Luca Signorelli*, painted in 1491; the Virgin with saints and angels, by *Leonardo da Pistoja*; the Magdalen della Radice, by *Camillo Incontri*, a scholar of Guido, who retouched the head and some other portions; and the Nativity by *Benvenuto da Siena*, dated 1470, with a gradino, said to be by *Giotto*. The chapel of the Virgin contains the frescoes of *Benozzo Gozzoli*, representing the Nativity and the Adoration of the Magi; the St. Joseph is one of the earliest works of *Volterrano*; the representation of the SS. Nome di Gesu, executed on wood by *S. Bernardino da Siena*, was presented by him to the town in 1424, when he introduced his new religious order. The Sacristy, celebrated for its relics, contains four small pictures, one of which, representing the Deposition from the Cross, is supposed to be by *Sodoma*. The silver reliquiary, containing four pieces of the true cross, is remarkable for its elaborate workmanship. In the cloisters of the Canonica are preserved some interesting fragments of the marble ciborium which formerly stood on the high altar. Its beautiful sculptures are by *Mino da Fiesole*, and are justly classed among his finest works.

The neighbouring church of *S. Giovanni*, supposed to occupy the site of a Temple of the Sun, is an octagonal Gothic building, referred to the seventh century. The doorway of black and white marble is very curious, and the capitals of the Gothic columns are full of animals and birds. Over the architrave are thirteen heads in bas-relief

representing the Virgin and the Twelve Apostles. The rich arch of the high altar is covered with festoons of flowers and fruits, beautifully sculptured by *Baldamelli da Settignano* in the sixteenth century. The fine picture of the Ascension is by *Pomarancio* (Circignani); it bears his name and the date 1591. The ancient baptistery of statuary marble is celebrated for its figures sculptured by *Andrea da San Savino* in 1502.

The church and monastery of *San Lino* were founded in 1480 by Raffaello Maffei, and finished in 1517, at the cost of 80,000 scudi. It contains the tomb of the founder, erected by his brother Mario, whose mausoleum has been mentioned in the description of the cathedral. The tomb is of Carrara marble; the statue of Maffei is by *Mino da Fiesole;* the ornaments are by *Angiolo Montorsoli;* and the statues of the Archangel Raphael and of the Blessed Gherardo Maffei, the Franciscan, are by *Stagio.* Raffaello Maffei was born at Volterra in 1451, and acquired from this circumstance the name of "Il Volterrano." He obtained considerable reputation as a theologian and philosopher; he was the founder of the Accademia Letteraria de' Sepolti, the author of the "Commentarii Urbani," dedicated to Julius II., and the translator of the Odyssey. He was appointed by Sixtus IV. secretary to the Cardinal of Aragon on his mission into Hungary, and was employed by the same pope in other important negociations. His brother Antonio Volterrano is well known as one of the leading personages in the conspiracy of the Pazzi. The picture of the Virgin and S. Lino is by *Francesco Curradi,* and is inscribed "Ser Curradi, 1597." The lunettes and one of the altarpieces are by *Cosimo Daddi.*

The church of *S. Francesco,* founded in the thirteenth century by the Comune and citizens, was reconstructed in 1623, and has undergone many subsequent alterations. It contains several tombs of the Guidi family, among which is that of Jacopo Guidi, bishop of Penna and Atri, the pupil of Guiciardini, with whom he was sent on a mission from Cosmo I. to the courts of Madrid and Paris. He wrote a life of the grand-duke, and died in 1588. The sepulchral stone bearing the epitaph of the "strenuus et magnanimus miles, Dominus Michael Pigi de Buonaguidis de Vulterris," is interesting on account of the high preservation of the figures, which afford a fine example of the military costume of the fourteenth century. At the altar of the Maffei family is a picture of the Virgin and Child with saints, by *Luca Signorelli;* an inscription states that it was a commission from Pietro Belladonna, a monk of the convent, 1491. The Gabbretani altar has a clever Nativity by *Giovanni Balducci,* in 1591. The Conception is by *Giobattista Naldini,* 1585. The altarpiece of the Guarnacci chapel is by *Cosimo Daddi.* The celebrated Mario Guarnacci, founder of the museum, and one of the very earliest Etruscan scholars, is buried here. His tomb was erected in his lifetime.

Adjoining this church is the Gothic chapel belonging to the *Confraternità della Croce di Giorno,* built in 1315. The interior is covered with frescoes. On the blue vault studded with stars are the four Evangelists, by *Jacopo da Firenze* (Orcagna?), in 1410. The walls, painted according to the inscription by Cenno di Francesco di Ser Cenni, represent the Massacre of the Innocents, the Recovery of the True Cross, &c. This Cenno di Ser Cenni is supposed to be *Cennino da Colle,* the pupil of Agnolo Gaddi. The Crucifixion at the high altar is by *Sodoma.*

The church of *S. Agostino,* built in the sixteenth century, and restored in 1728, contains a Crucifixion by *Francesco Curradi,* dated 1611, and two paintings by *Volterrano* (Franceschini): one with an inscription, and the date 1669; the other representing the Purification, painted in 1630, when he fled to Volterra to escape the danger of the plague, which was then raging in Florence. This church is celebrated for its relics; the miraculous picture of the Crucifixion, at the Falconcini al-

tar, is still regarded with great veneration.

The church of *S. Michele*, founded in 1285, and restored by the Scolopii in 1828, contains a fine picture of the Madonna and Child with St. Joseph, by *Carlo Maratta*. At the altar of S. Giuseppe Calasanzio, founder of the order of the Scolopii, is a painting of the saint copied from that of Antonio Franchi by *Giuseppe Zocchi* of Florence, and considered to be a finer work than the original. The Scuole Pie were established in the adjoining convent in 1711, by the bishop of the diocese, Ottavio del Rosso.

The oratory of *S. Antonio*, erected in 1172, is remarkable for its altar-piece by *Domenico Ghirlandajo*, representing the Virgin, with St. Antony, abbot, and St. Bartholomew; and for the fresco in the sacristy by *Taddeo Bartolo*, mentioned by Vasari, and bearing his name and the date 14.. (1418).

The church of *San Dalmazio*, built by Bartolommeo Ammanato, contains [illegible] by *Gio. Paolo Rossetti*, the nephew and pupil of Daniele da Volterra, mentioned by Lanzi and Vasari as a work of merit.

The Citadel is divided into two portions, the Rocca Vecchia and the Rocca Nuova. The Castle was built in 1472 by Gualtiere di Brienne, then lord of Volterra. Its fortifications partly rest on the ancient Etruscan walls. The Rocca Nuova was built in the fourteenth century by the Florentines, after they had reduced the city to obedience and placed a Florentine as captain of the people. At the same time they constructed, on the site of the old episcopal palace, the famous prison called *Il Mastio*. This is one of the most formidable prisons of Tuscany, and was formerly used for state offenders. It has acquired some celebrity as the scene of the long confinement of the great mathematician Lorenzo Lorenzini, the scholar of Viviani. He was imprisoned here in 1682 by Cosmo III., on the unfounded suspicion of being one of the chief instruments in the correspondence between the Grand-Duchess Margaret of Orleans and Prince Ferdinand, to whose court he was attached. He remained a prisoner until the prince's death in 1693. During the eleven years of his captivity he composed the work on conic sections, which still exists in manuscript in four folio volumes in the Magliabecchiana library at Florence. The citadel was converted in 1818 into a House of Industry, or Casa de' Lavori, for prisoners whose crimes do not justify their employment on public works. Woollen cloths and other fabrics are made here. The establishment is well managed, and the houses and workshops are clean and neat.

Behind the hospital of S. Maria Maddalena is a building erroneously called the Torre degli Auguri. An inscription still visible over the door in Gothic characters shows that it was built in 1299 by the Hospitalers of S. Giacomo in Altopascio. It is supposed to have been used as a magazine for salt.

The *Casa Guarnacci* with its three towers has an inscription over the door in Gothic characters, which shows that the first tower was erected at the beginning of the thirteenth century, and records the name of its architect, Giroldo da Lugano. This house contains, among other works of art, a fine antique marble statue of Hercules as large as life, and evidently of Grecian workmanship.

The *Casa Ducci* is remarkable for the inscription on the façade, commemorating a young child of the family of Persius, who is claimed as a native of Volterra. The inscription is as follows:—A. PERSIVS A. F. SEVERVS V. ANN. VIII.M.III.D.XIX.

The *Casa Ricciarelli*, still occupied by the descendants of *Daniele da Volterra*, will doubtless be regarded by the traveller as one of the most interesting in the town. It contains a fine oil painting of Elijah by that great artist, who was born here in 1509, and died in Paris in 1566. The *Casa Masselli* in the Via del Crocifisso contains another example of this rare master in the ceiling of a small room, which he painted in fresco.

The *Fountain of San Felice*, near the gate of the same name, has obtained some repute for its mineral waters, proved by analysis to possess the properties of the sea-water of the coast. They are much used in dyspeptic and cutaneous maladies.

The *Alabaster Manufactories* here are well worth visiting. Nearly all the vases and other ornamental works which are found in the shops at Florence and Leghorn are made at Volterra; but the statues and figures are manufactured in Florence. The articles sculptured here are cheaper than those sold at Florence by about one-half; and travellers who intend to send home any specimens of this beautiful work will do well to make their selection on the spot. The Messrs. M'Cracken, whose excellent arrangements offer so many facilities to travellers in Italy, have a correspondent at Volterra, Signor Ottaviano Callai, the respectable landlord of the Unione. He undertakes to transmit all goods to their correspondents at Leghorn, where they are shipped for England.

The *Environs* of Volterra abound in objects which would afford interesting occupation to the traveller for many days. In the immediate neighbourhood one of the most remarkable objects is the deep chasm called the *Balze*, produced by the action of water during many centuries on the soft porous soil of the surrounding hills. There is no place in Tuscany where the operation of this cause has been attended with more disastrous consequences. The upper part of the ravine is composed, like the hill of Volterra, of a tertiary sandstone resting on a thick bed of white clay; large portions of the rock are continually falling from the summit, without having any apparent effect in filling up the abyss. It is known from authentic documents that the ravine in the seventh century was a highly cultivated spot, well wooded, and covered with habitations; about the end of the 16th century the sides were observed to be gradually undermined by the water which had penetrated through the porous strata; in 1627 it engulfed the church of San Giusto; and in 1651 its rapid increase compelled the removal of another church, which had previously appeared beyond the reach of danger. Cosmo II. made an attempt to check the progress of this mischief, and several plans were subsequently tried to collect the waters into another channel; but all have been unsuccessful, and the inhabitants observe with great regret that the danger is gradually approaching the ancient Etruscan walls on this side, and the celebrated Camaldolese monastery of S. Salvatore. The probable cause of the continued voracity of this chasm seems to be a subterranean stream or river, which having at this point crossed a vast bed of salt which underlies this country, has worked out the excavation, and continually removes the clay and rocks which fall into it.

The Camaldolese monastery, called the *Badia di San Salvatore*, situated on the north of Volterra, was founded in the eleventh century for the Camaldolese monks. It has a noble cloister, and contains many works of art which deserve to be better known to the intelligent traveller. At the altar of S. Romualdo is the fine picture by *Domenico Ghirlandajo* representing S. Romualdo, S. Benedict, S. Attinia, and S. Greciniana, mentioned by Lanzi among his best works. It is admirably preserved, and is well-known to artists by the engraving of Diana Mantovana, wife of the architect Capriani. At the altar of the SS. Sacramento is the Nativity of the Virgin, by *Donato Mascagni* (1599). At the altar della Pietà is the Deposition from the Cross, by *Gio. Paolo Rossetti*, engraved by Diana Mantovana; and at another altar is the Nativity of the Saviour by the same master. The S. Benedict and S. Romualdo at the sides of the organ are by *Volterrano* (Franceschini), who painted the superb fresco of Elijah sleeping, in the *Foresteria*. In the apartment of the Abbot is the fine picture of Job by *Donato Mascagni*, by whom are the frescoes illustrating the life of S. Giusto, and the oil painting of the Marriage of Cana, in the Refectory. In one of the adjoin-

ing rooms is a series of pictures representing various events in the history of Volterra, attributed to *Ghirlandajo*.

The country around Volterra abounds more in mineral riches than any other district of Italy, and large fortunes have been acquired there by the enterprising proprietors within a period of about ten years. The *Alabaster* quarries, upon which so much of the industry of Tuscany depends, are at Ulignano, a small village on the north-east of Volterra, and at S. Anastasio, near the road to Colle. They occur in the tertiary marine marls. The largest and whitest masses are found at Castellina, a few miles west of *Monte Catini*. At this place is the Monte di Caporciano, where the celebrated *Copper-mines* of Monte Catini occur. These works are of considerable antiquity; they were abandoned in 1630, during the great plague which desolated the Maremma in that year, and were never systematically restored until 1827, when they were reopened by Signor Luigi Porte. At that time Tuscany imported her supply of copper, whereas at the present time the metal is exported to different parts of the Mediterranean. The ore is a [illegible] occurring between [illegible] limestone, and the [illegible]. The annual produce of the [illegible] Cerboli recently [illegible] lbs. There are [illegible] further south in the [illegible] Maremma, at *Montieri*, [illegible] *Pederighi*, which were [illegible] time by a joint-stock [illegible] Signor Luigi Porte; the [illegible] and to be extremely rich, but the enterprise was unsuccessful, chiefly in consequence of the [illegible] and other modern improvements. The *Salt-works* and the brine-springs are about five miles from Volterra, along both banks of the Cecina. They consist of numerous artificial wells sunk to the depth of about 100 feet, from which the brine is pumped up by horses, and conveyed in conduits to the factories called the *Moje*, where it is evaporated. The shafts of the wells, although of course built perpendicularly, are all more or less inclined, owing to the shifting nature of the clay through which they pass, and also to the continual renewal of the salt which supports it. The wood of the neighbourhood supplies abundant fuel for the evaporating-pans. The principal wells on the right bank of the Cecina are those of S. Giovanni, S. Lorenzo, S. Luca, S. Antonio in Casicci, S. Maria, Buriano, Colizione, &c. On the left bank are those of Monte Gemoli, Tollena, Querceto, S. Benedetto, and Marsanella. The Pozzo of San Giusto was long famous as one of the most productive; it is said to have occasionally yielded as much as 36 lbs. of salt from 100 lbs. of water. The most modern and the best managed of the works is that of San Leopoldo, which promises under the auspices of the government to surpass all the others in the amount of its produce.

About 16 miles south of Volterra are the *Boracic acid works*, called the *Lagoni di Monte Cerboli*. They occur in the secondary limestone. The road leading to them crosses the Cecina below Volterra, and passes through *Le Pomarance*, from which Monte Cerboli is about 6 miles distant. Mr. Babbage has given us the following description of the works:—"The district in which the Lagoni occur is one of the most singular countries in the world. Near the village of Monte Cerboli, in the midst of a deep rugged and broken ravine, is one of the eight establishments for extracting boracic acid from the earth. From the whole surface of a large space, probably a square mile of the broken ground, there issues a large volume of steam, which rises high in the atmosphere before it is absorbed, and may be seen at the distance of many miles. In the midst of this fog of steam, on a small plain forming a kind of island, stands a village containing the cottages of the workmen, the evaporating-chambers, the storehouses, and a church recently built. The process of preparing the boracic acid is the following:—on excavating a few inches into any part of the broken ground steam issues with

great force, driving with it mud and even stones with a violent noise. One or two feet is quite deep enough for the object required. A small dwarf wall is rudely made round this opening, and thus a large cup-shaped pool is formed of from ten to forty feet in diameter. Into this cavity a small stream of water is conveyed until it is nearly full. The cold water going down into the cavity becomes greatly heated, and is driven violently upward by the steam thus formed. The whole of the water becomes heated by this constant regurgitation from the heated cavity, and at the end of about twenty-four hours it has absorbed nearly one per cent. of boracic acid. After a period of repose in another excavation, in which the mud is deposited, this solution is conveyed into large evaporating-pans. A powerful jet of steam from one of the large holes made in the broken ground is conveyed in a kind of drain to the evaporating-house, and passes in flues under every part of the evaporating-vessels. The water is thus carried off into the atmosphere, and the boracic acid remains. These works are now in the most flourishing condition owing to the sagacity of the Chevalier Larderel, now Count of Le Pomarance. About ten years since, the cost of the fuel by which the water was evaporated was so great that little boracic acid was procured, and it scarcely repaid the labour and cost of production. The Count conceived the happy idea of employing the heat which nature so plentifully offered, and thus dispensed with the whole expense of fuel. The result of this plan of converting volcanic heat to commercial purposes has been the establishment of villages and a thriving population in a locality which was previously almost a desert. About ten years ago the whole of the borax consumed in England was imported from the East Indies; at present more than half the demand is supplied from the boracic-acid works of Tuscany."

The localities of these works are all south of the Cecina; they are mostly at Monte Cerboli, on the Possera, a small tributary of the Cecina; at Castel Nuovo, on the ridge between the Possera and the Pavone; at Sasso, near the source of the Cornia; at Monte Rotondo, on the hills above the source of the Milia; at Lustignano and Serazzano, on the right bank of the Cornia; at Lugo, and at San Federigo al Lago. The average produce of the lagoons is said to be about 600,000 lbs. of boracic acid annually; of which one-sixth is used in the manufacture of borax and the rest exported: the quantity, however, varies according to circumstances; in 1836 it was as much as two millions and a half lbs. In the neighbourhood of Monte Cerboli are the warm mineral-waters called the *Bagni a Morba*, celebrated for their medicinal qualities in the time of the Florentine republic. The bath called *della Perla* was much used by Lorenzo de' Medici. They were restored a few years since by Signor Francesco Lamotte, and are visited by large numbers from various parts of the grand-duchy during the season.

Tuscany was the last state in Italy which began to drain her Maremma, and the first which succeeded in bringing the enterprise to completion. The works were begun in 1829 under the direction of the celebrated Count Fossombroni, who adopted the system which had been so successfully employed in the Val di Chiana in the previous century. The remarkable works in that valley, under the patronage of Leopold I., had literally fulfilled the prophecy of Torricelli, who said that the beds of the rivers, when employed to fill up the pestilential marshes, would pour forth gold, and that the stream of Pactolus would then cease to be a fable. Count Fossombroni therefore, in undertaking the drainage of the Maremma, adopted the plan of the river deposits, which had proved so effectual in the former instance. He directed into the marshes the torrents which descended from the clay hills, and allowed them to deposit the mud with which they were charged before the clear water ran off. In this way the bottom of the marshes was gradually raised, and an immense ex-

tent of marsh land was converted into fertile ground. Wheat is now grown in places which a few years back were visited by no one but the sickly fisherman of the coast; and the time is probably not far distant when the whole Maremma will be converted into a rich agricultural district. Travellers who are desirous of visiting the country reclaimed by the draining should go from Volterra to Grosseto, from whence they might proceed direct to Corneto in the Papal States by the new road recently constructed by the grand-duke. The distance from Volterra to *Massa* is 40 miles; *Inn*, Locanda di Giobbi. From Massa to *Grosseto* the distance is 30 miles; *Inn*, Loc. di Polandri. From Grosseto to *Orbetello* about 25 miles. From Orbetello to *Corneto* about 30 miles. There is a road from Grosseto to Siena, 60 miles distant. Notwithstanding the improved condition of the Maremma, it is not yet free from malaria, and travellers should be cautious in visiting it during the extreme heat of summer.

Travellers returning from Volterra to Florence should proceed through Pontedera and Empoli. The distance is 54 miles, about 10 more than that through Castel Fiorentino; but it is comparatively level, and consequently more expeditious than that route. It descends rapidly from Volterra. After crossing the bed of the Sterza, it passes on the right hand the town of Peccioli, situated on a hill above the right bank of the Era. Further on, following the course of the Era, it passes Ponsacco midway between the villages of Capannoli and Ponsacco, the villa of Cantigliano, the seat of the Marchese Niccolini. At *Pontedera* it falls into the high post-road from Florence to Pisa and Leghorn. Pontedera is about midway between the post-stations of C. del Bosco and Fornacette. The best inn is the Ancora d'Oro. The road hence to Florence ascends the left bank of the Arno, and commands some beautiful views of the plains and hills around Pisa and Lucca.

Leaving Poggibonsi for Siena, we ascend the valley of the Staggia, leaving on the left hand the extensive mountainous tract called the *Chianti*, which gives name to a wine well known to travellers on this route, and thus celebrated by Redi:

"Del buon Chianti il vin decrepito,
Maestoso,
Imperioso,
Mi passeggia dentro il core;
Esso scaccia senza strepito
Ogni affanno e ogni dolore."

1 Castiglioncello; an additional horse for this stage, but not *vice versâ*. Shortly before arriving at Siena we pass a column erected on the spot where the Emperor Frederick III. met his consort Eleonora of Portugal, conducted by Æneas Sylvius, and accompanied by four hundred ladies of the city. Siena is entered by the Porta Camollia, over which is the inscription said to have been put up in 1604 for the Grand-Duke Ferdinand:

"Cor magis tibi Sena pandit."

1 Siena (*Inns:* Aquila Nera, best, but capable of improvement; Le Arme d' Inghilterra, moderate; I tre Re). Passports are demanded on entering Siena, and a fee is necessary to prevent annoyance in the examination of baggage. This ancient city occupies the irregular summit of a hill of tertiary sandstone, rising on the borders of the dreary and barren tract which forms the southern boundary of Tuscany. The whole district bears the same desolate appearance, and like that of Volterra, consists of bare clay hills capped with tertiary marine sandstone. The street entered at the Porta Camollia, or the Florentine gate, divides the city into two nearly equal portions; the streets are generally narrow and irregular, frequently so steep as to be impassable in carriages, and many of them are mere narrow lanes; they are mostly paved with tiles, in the manner described by Pliny as the "spicata testacea." The streets are generally bordered with immense mansions called palaces, although they have neither the aspect nor the architectural features of a palace. Many of them have lofty

towers, and rings near the entrance, like the old mansions of Florence. In the days when Siena, as a republic, was the great rival of Florence, she could send a hundred thousand armed men out of her gates; the present population is little more than 18,000, and in the extreme quarters of the city grass is growing on the pavement.

Siena preserves, almost without change, the name of Sena Julia, although its antiquity is much higher than that of the Cæsars, as its Etruscan walls are still visible near the church of S. Antonio. But the real interest of Siena is derived from its prominent position among the free cities of the middle ages. In the early part of the twelfth century it had thrown off the yoke of the Countess Matilda, and declared itself an independent republic. The nobles fell early before the power of the people, and were compelled to retire from the city. The popular party, although divided by the rivalry of their leaders, warmly embraced the Ghibeline cause; and on the expulsion of Farinata degli Uberti from Florence, all the Florentine Ghibelines who were implicated in the conspiracy of that celebrated personage were received favourably at Siena. During the hostilities which followed, the whole power of the Guelph party in Tuscany was defeated by the combined forces of Siena and Pisa, under the command of Farinata and the generals of Manfred, at Monte Aperto, about five miles from Siena. This memorable battle, commemorated by Dante, in which the Guelphs left no less than 10,000 dead upon the field, was fought on the 4th September, 1260; it not only established the supremacy of the Ghibelines, but left in the hands of the Sienese the great standard of Florence, whose poles are still preserved in the cathedral.

This decisive action brought back to Siena a great number of her exiled nobles, either to become citizens and traders, or to live a distinct and isolated class in a separate quarter of the city, which still retains the name of "Casato." After numerous contests between the people and the rich merchants, who formed a kind of burgher aristocracy on the overthrow of the nobles, Charles IV. in vain endeavoured to acquire the signoria; but the city, although able to resist his schemes, was too much weakened in her principles of liberty by the tyranny of Pandolfo Petrucci and other popular usurpers to withstand the encroachments of the Medici, who found means to destroy by treachery the last remnant of her freedom.

It was during this last struggle that the ferocious Marquis de Marignano, whom *Cosmo* de' Medici had commissioned to reduce the citizens by famine, inhumanly destroyed the population of the Sienese Maremma, and carried desolation into the whole of that once fertile district. Malaria inevitably followed this cruel policy, and "those," says Sismondi, "who at the peace returned to reap the inheritance of the victims of Marignano, soon fell themselves the victims of that disease." During the period of its freedom the territory of Siena was large and populous; 100,000 men were found within its walls; it had thirty-nine gates, of which all but eight are now closed; the arts were encouraged, the city became the seat of a school of painting, and its commerce was so extensive as to excite the jealousy even of the Florentines.

Siena is now the chief city of one of the five Compartimenti of Tuscany, the seat of an archbishop, of a military governor, of a criminal tribunal, a Court of the First Instance, and a Corte Ruota. Its population in 1832 was 18,630.

The *School of Siena* is so remarkable a feature in the history of the city, that it will be desirable to give a brief epitome of its character and its masters, in order that the works of art scattered over its churches and palaces may be the more thoroughly appreciated. The prevailing characteristics of this school are deep religious feeling, and a peculiar beauty and tenderness of expression inspired by devotional en-

thusiasm, differing altogether from that style which classical study had introduced into the northern schools of Italy. In antiquity the Sienese school is nearly equal to that of Florence, and there is no doubt that it exercised an important influence on the great masters of the fifteenth century. The patronage of the republic as early as the thirteenth encouraged if it did not create a society of artists, of which Guiduccio, Dietisalvi, Guido da Siena, and Duccio di Buoninsegna were the leading members. The most remarkable among the early masters is Simone Memmi, or rather Simone di Martino, the contemporary of Giotto and friend of Petrarch, who dedicated to him two of his sonnets as the painter of Laura's portrait. He died in 1344; among his scholars were his relative Lippo Memmi, and Pietro and Ambrogio Lorenzetti. In the fifteenth century Andrea di Vanni, Berna da Siena, Taddeo Bartolo, and Jacopo Pacchiarotto were the principal representatives of the school. Bartolo, indeed, gave it additional lustre by the [illegible] deep feeling of his works; but at the death the school declined, although Sano and Lorenzo di Pietro and Matteo da Siena gave it a temporary celebrity. It did not revive its character until the introduction of the modern style. The most [illegible] this period was Giannantonio Bazzi, better known as Sodoma, a follower and perhaps a pupil of Leonardo da Vinci, whose merits were so great that he was employed on the decorations of the Vatican and the Farnesina Palace, and was considered by Annibale Caracci as one of the great masters. Among his pupils were Michaelangelo da Siena (Anselmi) and Bartolommeo Neroni (Riccio). But the most eminent was Beccafumi, well-known by the pavement of the cathedral. The last names of any note are those of Baldassare Peruzzi, the celebrated architect, and Matteo da Pino, or da Siena, generally considered as his pupil. The subsequent history of the Sienese school presents no names of eminence, although Salimbeni, Francesco Vanni, and a few others occur during the middle and latter half of the sixteenth century.

The *Accademia delle Belle Arte* contains a rich collection of works by the older Sienese masters. The most remarkable of them are, the Christ by *Guiduccio* (1215), the Virgin by *Gilio di Pietro* (1249), the Adoration of the Shepherds, by *Duccio da Siena*, the Annunciation, S. Romualdo, and St. Paul, in four compartments, by *Segna di Buonventura*, and the S. Michael by *Simone Memmi* (di Martino). Of the subsequent painters of this school there are the following among many other examples:—the St. Sebastian by *Andrea di Vanni*, the Annunciation by *Taddeo Bartolo*, a Nativity by *Francesco di Giorgio*, a large altarpiece with saints by *Andrea del Brescianino*, a Visitation and an Annunciation, by *Pacchiarotto*, a Holy Family by *Sodoma*, a beautiful altarpiece of St. Catherine by *Beccafumi*, a Paradise by *Riccio* (Bart. Neroni), a Madonna and a Nativity by *Perugino*, and two small pictures of the Magdalen and Sta. Reina by *Fra Bartolommeo*.

The *Duomo*, or Cathedral, has been described with very different feelings by different travellers, some dwelling with admiration on its elaborate details, and others condemning it as an architectural absurdity deformed by the bands of coloured marble so frequently observed in Italian churches of this period, and always producing a disagreeable effect in the eyes of an English traveller. In spite of this diversity of criticism, the cathedral of Siena is beyond all question one of the most characteristic examples of the Italian Gothic, which Professor Willis has proved, by a masterly analysis of its component parts, to be susceptible of much more extended generalization in its principles than is commonly supposed.

It was "begun," says Mr. Hope, "in the eleventh century, and consecrated about 1180 by Pope Alexander III. The front was first completed about the

middle of the thirteenth century by Giovanni da Siena; but not being approved of, was demolished, the nave lengthened, and the new front begun, in 1284, it is supposed, on the designs of Niccolò Pisano, and finished by Lorenzo Maitani, a native of Siena, in 1290. It is inlaid with black, red, and white marble, relieved with other colours, painting, and gilding, and offers a bastard pointed style, or rather a jumble of different styles; the centre porch being round, and those of the sides pointed, and the higher parts not rising insensibly out of the lower, but seeming stuck on these *après coup*; the pediments only like triangular screens or plates, placed before and unconnected with the roof." The façade is covered with ornaments and sculptures, among which are several animals symbolical of the cities which were allied to Siena at different periods during the struggles of the Guelphs and Ghibelines. The she-wolf represents Siena; the stork, Perugia; the goose, Orvieto; the elephant and castle, Rome; the dragon, Pistoia; the hare, Pisa; the unicorn, Viterbo; the horse, Arezzo; the vulture, Volterra; the lynx, Lucca; and the kid, Grosseto. Over the door are busts of the three saints, Catherine, Bernardin, and Ansan, who were natives of the city. The most remarkable sculptures of this front are the Prophets and the two Angels by Jacopo della Quercia. The columns of the great doorway rest on lions, the emblems of Florence and Massa. *The Campanile* was built by the Bisdomini, and is consequently a more ancient structure than the cathedral; it has some resemblance to that of San Zeno at Verona. The marble coating and all its ornaments are by Agostino and Angelo da Siena. One of the bells bears the date of 1148. *The interior* exhibits but a small portion of the building as it was originally designed; it was intended to have formed only one of the side aisles of the projected edifice, which was abandoned on account of the plague in 1348. This fact does not rest on mere tradition, but many fragments of parts begun and left unfinished still show the gigantic scale of the first design. The pillars are clustered, and the capitals are ornamented with foliage and figures. The lower arches are semicircular, but those of the clerestory and its windows are pointed. The choir is lighter, and in both ends is a rich wheel-window. Over the lower arches of the nave the frieze is ornamented with a series of terra-cotta heads of all the popes down to Alexander III. in alto-relievo, among which that of Pope Zacharias was originally the bust of Pope Joan, and had the inscription, *Johannes VIII., Femina de Anglia.* It was metamorphosed in 1600 by the grand-duke, at the suggestion, it is said, of Clement VIII. and Cardinal Tarugi. Many of the antipopes are in the series, but, like all collections professing to be complete, several are either inventions or duplicates. The roof is divided into panels, painted blue, and studded with silver stars. The two large columns of the door, sculptured in 1483, sustain an elegant tribune with four bas-reliefs, representing the Visitation, the Marriage of the Virgin, the Raising of her Body, and her Assumption. The beautiful painted glass of the wheel-window was designed by Perino del Vaga, and executed by Pastorino di Giovanni Micheli of Siena, in 1549. The cupola is an irregular hexagon, with a zone of small pillars running round the tympanum. The pavement is unique and unrivalled as a work of art in its own peculiar class, but it wants distance to give it effect, and would probably be better appreciated if it could be seen from above. It has not the tessellation of mosaic, but it consists of a dark grey marble inlaid upon white, with lines of shading resembling niello. The oldest of these works are the Samson, Judas Maccabæus, Moses, the five kings of the Amorites taken in the cave of Makkedah (Joshua x. 16), and the Deliverance of Bethuliah, by *Duccio di Buoninsegna:* Absalom hanging by his Hair is also attributed to this master. The grandest compositions are those by *Beccafumi*, particularly the Sacrifice of

Isaac, the Adam and Eve after the Fall, and the Moses on Mount Sinai, said to have been his latest work. The symbols of Siena and her allied cities — the Hermes Trismegistus offering the Pimandra to a Gentile and a Christian, Socrates and Crates climbing the Mountain of Virtue, the Wheel of Fortune, with the Four Philosophers in the angles, are among the most curious of these works. The most recent are those executed at the close of the sixteenth century: among which are the Ten Sibyls. The Erythræan, the Seven Ages of Man, the figures of Religion, Faith, Hope, and Charity, are by *Antonio Federighi*, who also designed the Battle of Jephthah, executed by *Bastiano di Francesco*. The pavement of the choir was covered with boards about two centuries ago, in consequence of the injury it received from the constant tread of visitors. On great festivals the planks are removed, but at other times there is no difficulty in obtaining permission to raise them in order to examine the pavement. In the choir the carvings of the stalls were begun in 1567 by *Francesco Tonghi*, and completed by *Bartolini* of Siena and *Biccherino* of Montepulciano, from the designs of Domenico Neroni (*Riccio*). The high altar is by *Baldassare Peruzzi*. The marble tabernacle in bronze, the work of *Lorenzo di Pietro*, was completed in 1472, after a labour of nine years. On the candelabra are eight angels playing on musical instruments. The octagonal pulpit of white marble, supported by a circle of columns, one in the centre and eight around it, four of which rest on lions playing with their cubs, is a remarkable work of *Niccolò di Pisa*, with the exception of the Last Judgment, represented in one of its bas-reliefs, is perhaps one of the finest productions of this illustrious artist. On two pilasters of the cupola are fastened two poles of the *Carroccio*, captured by the Sienese at the great battle of Monte Aperto in 1260. On one of the neighbouring altars is still preserved the crucifix carried by the Sienese in this battle. In the choir is a painting by *Duccio di Buoninsegna*, which is extremely interesting in the history of art; it is inscribed with his name, and was so highly prized at the period of its execution, that it was honoured with a public procession like that of Cimabue at Florence. It was originally painted on both sides; but these have been separated, and are both attached to the walls of the choir. One of these represents the Passion of Christ, and the other the Madonna and Child, with several Saints. The *Chapel of St. John the Baptist*, a circular building, was designed by *Baldassare Peruzzi*; it contains some bas-reliefs of the history of Adam and Eve, by *Jacopo della Quercia*, and the statue of St. John by *Donatello*, besides several ornamental works by Sienese sculptors of less eminence. In this chapel is said to be preserved the relic of the Baptist's arm, presented by Thomas Palæologus to Pius II. The *Capella del Voto*, or the *Chigi Chapel*, built by Alexander VII., is rich in lapis lazuli, marbles, and gilding. It contains a statue of St. Jerome and a Magdalen by *Bernini*, who is said to have transformed the latter from a statue of Andromeda; St. Catherine and St. Bernardino are by his pupils *Raggi* and *Ercole Ferrata*, who also executed the statue of the Pope from Bernini's designs. The Visitation is a copy in mosaic of a picture by Carlo Maratta, and the St. Bernardino is by *Calabresi*. Opposite the Chigi Chapel is the room called the *Library*, decorated with ten frescoes, illustrating different events in the life of Pius II. (Æneas Sylvius); outside is an eleventh, representing the coronation of his nephew Pius III. These works, which are particularly remarkable for the preservation of their colours, were painted, as a commission from the latter pontiff, when Cardinal Piccolomini, by *Pinturicchio*, assisted by the advice of Raphael, then in his twentieth year, who furnished some of the designs, two of which are still preserved—one at Florence, the other in the Casa Baldeschi at Perugia. An examination of these beautiful drawings would afford the best proof that Raphael did not paint any one of these

frescoes, as the Sienese pretend. The roof is covered with mythological pictures. In the library is also preserved the exquisite antique group of the Graces in Greek marble, found under the foundations in the thirteenth century. This group, one of the finest known examples of Grecian sculpture, was copied by Canova, and was so much admired by Raphael that he made a sketch of it, which is still preserved in the Academy of Venice. It is also supposed to have suggested the picture of the Graces by Raphael, formerly in Sir Thomas Lawrence's collection, and afterwards in that of the late Lord Dudley. The choir books, which give the name of library to this apartment, contain some beautiful miniatures by *Fra Benedetto da Matera*, a Benedictine of Monte Casino, and *Fra Gabriele Mattei* of Siena; one of the missals is illuminated by *Liberale* of Verona. The collection was formerly much larger, but many of them were carried to Spain by Cardinal Burgos. Two monuments here deserve notice: one is to a former governor, Giulio Bianchi, by *Tenerani*; the other to Mascagni, the anatomist, by *Ricci*. Another and more interesting monument is that of Bandino Bandini, remarkable for a statue of Christ risen from the dead, a Seraph, and two Angels by *Michael Angelo* in his early youth. There is also a bronze bas-relief on the floor of the church by *Donatello*, covering the grave of Giovanni Pecci, bishop of Grosseto. Of the two vases for holy water, one is an ancient candelabrum, covered with mythological sculptures; the other is an able work of *Jacopo della Quercia*. The *Sacristy* contains several small pictures attributed to *Duccio*, and one by *Pietro Lorenzetti*.

Under the cathedral, or rather under the choir, is the ancient *Baptistery*, now the church of St. John the Baptist; a long flight of steps descends into it. Its front is a much purer Gothic than the cathedral; the floor bears the date of 1486. "Its pilasters are pannelled in lozenges, alternately with quatrefoils, heads of St. John the Baptist, and lions' heads exquisitely beautiful. Its interior is very shallow, and to the north of it a lofty flight of steps leads through a beautiful marble gate, in the pointed style, to the piazza of the duomo."—*Hope*. Among its beautiful ornaments are the Baptism of the Saviour, and the St. John before Herod, by *Lorenzo Ghiberti*; the Banquet of Herod, by *Pietro Pollajolo*, an able Florentine sculptor and goldsmith of the 15th century; the St. Joachim by *Donatello*; the Birth of St. John, and his Preaching in the Desert by *Jacopo della Quercia*. The bas-reliefs in the tabernacle are by *Vecchietta*.

Several of the other churches in Siena are remarkable for their paintings.

The church of *S. Agostino*, restored and finished by Vanvitelli, has a Nativity, by *Sodoma*; Christ at the Cross, by *Perugino*; the Massacre of the Innocents, a celebrated picture by *Matteo da Siena*; the Communion of St. Jerome, by *Petrazzi*; the St. Jerome by *Spagnoletto*; and the Baptism of Constantine by *Francesco Vanni*. The adjoining Convent is now appropriated to the use of the Tolomei college, and the Academy degl' Innominati.

La Concezzione, a fine church from the designs of Baldassare Peruzzi, has a Coronation of the Virgin, by *Bernardino Fungai*, two Annunciations, by *Francesco Vanni*; a Massacre of the Innocents, by *Matteo di Giovanni*; the Nativity of the Virgin, by *Manetti*; and a good Nativity, by *Casolani*, whose works in Siena were so much admired by Guido that he said painting had taken refuge in Casolani.

San Cristoforo, a small church, modernised in 1800, has a fine Madonna, with St. Paul and the Blessed Bernardo, by *Pacchiarotto*.

The conventual church of the *Carmine* is remarkable for its steeple and cloisters, by Baldassare Peruzzi. The Madonna throned in the choir, is by *Bernardino Fungai*, 1503. The St. Michael is by *Beccafumi*; the Martyrdom of St. Bartholomew, by *Casolani*; the Nativity was begun by Riccio, and finished by *Arcangelo Salimbeni*.

In the court of the convent is a deep well, called the Pozzo di Diana, which was believed to communicate with the fabulous mine of Diana, ridiculed by Dante (Purgat. xiii.).

San Domenico, begun in 1220 and not finished till 1465, is an interesting and imposing edifice, seventy-five feet wide; spanned by a pointed arch of singular boldness, which sustains the transepts, and is well worthy the study of architects. Among its pictures are the celebrated Madonna by *Guido da Siena*, with the date 1221, nineteen years before the birth of Cimabue, on the strength of which the Sienese claim the honour of being the earliest school of art; a Crucifix, attributed to *Giotto* (?); a Madonna and Saints, with a dead Christ in the lunette above, by *Matteo da Siena*, dated 1479; a Crucifixion, by *Ventura Salimbeni*; the Martyrdom of St. Peter, by *Arcangelo Salimbeni*; the Adoration of the Shepherds, by *Luca Signorelli*; the Nativity of the Virgin, by [illegible]. On one side of the altar is the fine picture of St. Catherine fainting in the arms of two nuns at the appearance of the Saviour, by *Sodoma*; on the other side of the altar is St. Catherine in ecstasy, and the Almighty, with the Madonna and Child, attended by angels appearing to her. The Descent is by *Francesco Vanni*, and the portrait of St. Catherine is by her friend and contemporary artist, *Andrea di Vanni*, called by Lanzi the Rubens of his age. The marble tabernacle and the two Angels are attributed to *Michael Angelo*.

San Francesco, a fine and spacious church built from the designs of Angelo and Agostino da Siena, contains two masterpieces of *Sodoma*, the Christ at the column, one of the finest frescoes in Italy, injured in the lower part by damp, and much damaged by musket balls during the revolutionary troubles which followed the French invasion; the other is the Deposition, which Annibale Caracci admired so much as to say he found few pictures equal to it. The Holy Fathers in Purgatory is by *Beccafumi*.

Fonte Giusta, a church built in commemoration of the victory of Siena over Florence in 1482, contains the celebrated picture, by *Baldazzare Peruzzi*, representing the Sibyl announcing to Augustus the birth of Christ, a noble painting, justly regarded as the masterpiece of this accomplished artist. The Sibyl is a sublime and expressive figure, but the other parts of the composition are not equal to it. So highly was this picture admired by Lanzi, that he says Peruzzi "gave it so divine an enthusiasm, that Raphael treating the same subject, as well as Guido and Guercino, whose sibyls are so often met with, probably never surpassed it." The Coronation of the Virgin is an admired work of *Bernardino Fungai*. The marble altar sculptured in 1517 by Mazzini is an elaborate and beautiful work. Among the *ex-voto* offerings preserved in this church are a sword, a small wooden shield bound with iron, and a large whale-bone consecrated to the Madonna of Fonte Giusta by Columbus on his return to Europe.

San Giorgio contains the tomb of Francesco Vanni, the painter. The tower has thirty-eight windows, said to allude to the thirty-eight companies which fought at the great battle of Monte Aperto. The bell of the Carroccio, called the Martinella, captured from the Florentines, was also preserved here as a memorial of that decisive victory.

San Giovannino in Pantaneto, is remarkable for the tomb of Francesco Gori Gandellini, one of the rich merchants of Siena, at whose request Alfieri wrote his "Congiura de' Pazzi." The poet commemorates the virtues of his friend not only in a Latin epitaph on his tomb, but in his sonnets, where he touchingly does honour to his mental qualities, and to their mutual friendship:—

"O solo
Vero amico ch'io avessi al mondo mai."

Sta. Lucia, the church of a Confraternità of the same name, has a very fine picture of the Death of the Saint, by *Francesco Vanni*.

Sta. Maria di Provenzano, built in the 16th century, contains an Annunciation, by *Rustichino* (Francesco Rustici), praised by Lanzi; and a Holy Family, long attributed, but erroneously, to Andrea del Sarto.

San Martino, a handsome church with a front built by Giovanni Fontana, of Cosmo, an architect of the 17th century, and not, as it has been supposed, by his great namesake Domenico, is remarkable for the Circumcision, by *Guido*, the Martyrdom of St. Bartholomew, by *Guercino*, for which he was partly paid in *peluzzo*, or plush, for the manufacture of which Siena was then celebrated. The picture of the Victory of the Sienese at the Porta Camollia in 1526, is by *Lorenzo Cini*. There are several interesting statues in terracotta, by *Jacopo della Quercia*, which have been coloured in recent years.

San Paolo has a fine Ascension by *Brescianino*, the clever pupil of Sodoma.

San Pietro in Castel Vecchio has an Assumption, by *Rustichino*; and a Repose of the Holy Family, one of the best works of *Manetti*, who is buried in this church.

San Pietro ab Ovile has a good work of *Ventura Salimbeni*, the Death of St. Joseph, and a Holy Family, by *Folli*.

San Quirico, in the highest part of the town, supposed to occupy the site of a Temple of Romulus, has two fine works by *Francesco Vanni*, the Flight out of Egypt, and the Ecce Homo. The Deposition, by *Casolani*, and some beautiful angels by *Salimbeni* are also to be noticed.

San Spirito, with a noble doorway by Baldassare Peruzzi, has some fine paintings; the most remarkable are, the Madonna throned with Saints, by *Sodoma*; four subjects from the life of S. Jacinto, by *Salimbeni*; a fresco of the Madonna, the Saviour, St. John, and the Magdalen, by *Fra Bartolommeo*; the Coronation of the Virgin, by *Pacchiarotto*; S. Jacinto, by *Francesco Vanni*.

The Church of *Sta. Maria de' Servi* has some frescoes of the old Sienese masters, a Madonna throned, by *Dietisalvi*, 1281; a Madonna, over the door of the Sacristy, by *Bonaventura da Siena*, 1319; and others by *Gregorio da Siena*, 1420.

La Trinità is remarkable for its fine ceiling by *Ventura Salimbeni*; a Madonna by *Matteo di Giovanni*; and the Victory of Clovis over Alaric, by *Raff. Vanni*.

Of the numerous *Oratories*, the most interesting are those occupying the house of St. Catherine of Siena, and the ancient Fullonica of her father, who was a dyer and fuller. In the latter are the St. Catherine receiving the Stigmata, by *Sodoma*; her Pilgrimage to the tomb of St. Agnes of Montepulciano, by *Pacchiarotto*; and her pursuit by the Florentines, by *Ventura Salimbeni*. In the house are representations of various marvellous events in the life of the Saint by *Vanni*, *Serri*, *Nasini*, &c., and the Miraculous Crucifix, by *Giunta da Pisa*, from which the church tradition states that she received the stigmata.

The Oratory of *San Bernardino* is rich in paintings, among which may be specified the Visitation, the Presentation in the Temple, the Assumption, and the St. Louis, remarkable works by *Sodoma*; the Annunciation and the Nativity of the Virgin, very graceful works by *Pacchiarotto*; the Sposalizio, by *Beccafumi*; the Dying Woman and three Angels, by *Manetti*; the Virgin, St. Catherine, and St. Bernardin, by *Francesca Vanni*; and several Miracles of the Saint, by *Ventura Salimbeni*. In the sacristy is a bas-relief of the Virgin with St. John the Baptist and two Angels, by *Giovanni da Siena*. The Oratory of *S. Giuseppe*, designed by Baldassare Peruzzi, has a very beautiful Madonna by *Bartolini*, the pupil of Vanni. That of *S. Justus* has a fine work of *Manetti*, the Madonna, St. John the Baptist, and several saints. The Oratory *della Selva* is an interesting example of the architecture of *Peruzzi*; it contains an Epiphany, by *Petrazzi*, and a St. Sebastian, by *Sorri*.

The *Palazzo Pubblico*, with its lofty tower *Della Mangia*, stands in the Piazza del Campo, a large open space

more nearly resembling the form of an escalop shell than anything else to which it has been compared. Its entire circuit is said to be 1000 feet; it is sloped like an ancient theatre for public games, and its artificial soil is supported by strong walls. It is difficult to imagine anything more perfectly in accordance with the idea of republican greatness than the aspect and arrangement of this forum; it was the scene of many popular tumults during the middle ages, and derives its name, "del campo," from the passage of Dante:

"Quando vivea più glorioso, disse,
Liberamente nel Campo di Siena,
Ogni vergogna deposta, si affisse."
Purg., xi.

It is now the scene of the annual horse-race, called the Palio, which takes place on the 15th August, and is contested by the several wards of the city with a spirit of rivalry which recalls the games of ancient Rome. The [illegible] *Paolo*, built in 1417 by [illegible] the city, and now called the *Casino de' Nobili*, was remarkable in the middle ages as the [illegible] commercial tribunal in Italy; its laws were recognised by nearly all the other republics, and its decisions were considered equally binding. The [illegible] was designed by *Peruzzi*. The statues of St. Peter and St. Paul are by *Antonio di Federigo*; the S. Victor and S. Ansano are by *Jacopo della Quercia*; the latter is said to have been much admired by Michael Angelo.

The Palazzo Pubblico was begun in 1288 and finished in 1327, from the designs of Agnolo and Agostino da Siena; it is now converted into public offices, courts of law, and prisons. The chapel dedicated to the Virgin was built to commemorate the cessation of the plague of 1348, which carried off 80,000 persons. The halls of the ancient tribunal di Biccherna, instituted for the management of the taxes and civil affairs of the republic, contain numerous paintings of the native school: among these are the Madonna with saints, by *Sodoma*; and the Coronation of the Virgin, by *Pietro Lorenzetti*, in 1445. The ceiling is painted chiefly by *Petrazzi*: the principal subjects are the Coronation of Pius II., the Donation of Radicofani by the same pope, and the privileges conferred by him on his adopted city. The Sala delle Balestre is covered with frescoes by *Ambrogio Lorenzetti* (1338), illustrating the results of good and bad government. The Sala del gran Consiglio contains the immense fresco of the Madonna and Child with saints under a baldacchino, the poles of which are held by the apostles and patrons of the city, by *Sermino di Simone*, in 1287, retouched by *Simone Memmi* (di Martino) in 1321. The fresco in chiaro-scuro, representing Guido Ricci at the assault of Monte Massi, is attributed to *Simone Memmi*, and is curious for the great variety of military engines introduced. The S. Ansan, S. Victor, and S. Bernardin, are by *Sodoma*. The adjoining Chapel is covered with very graceful and expressive frescoes, illustrating the history of the Virgin, by *Taddeo Bartolo*; the altarpiece of the Holy Family and S. Calisto is by *Sodoma*. The adjoining room has a curious gallery of portraits of illustrious persons, republicans and others, among whom Cicero, Cato, heathen gods, and warriors, are found ranged with Judas Maccabæus and St. Ambrose; they are also by *Taddeo Bartolo* (1414). In the Sala del Consistorio, the roof painted by *Beccafumi*, and so much admired by Vasari and Lanzi, represents the burning of the enemies of Rome; the walls are hung with portraits of eight popes and thirty-nine cardinals, natives of the city. The paintings of *Spinello Aretino* are also remarkable: they represent the leading facts in the history of Frederick Barbarossa and Alexander III., from their first election to the triumph of the pope over the emperor, and their final reconciliation.

The archives, which were stolen by the French and restored at the peace, contain an invaluable collection of state papers during the republican

times, some of which are illustrated with miniatures.

The council-chamber was converted into a theatre from the designs of *Bibiena*: operas are occasionally performed here. The tower, called *della Mangia*, begun in 1325, is said to have been greatly admired by Leonardo da Vinci, who came here to examine its construction in 1502.

The *Fountain*, called the *Fonte Gaja*, gave the name "della Fonte" to *Jacopo della Quercia*, who executed the marble bas-reliefs, representing various subjects of Scripture history, now unfortunately damaged. The subterranean aqueducts which supply it occupied two centuries in their construction, and are fifteen miles in length. It is related that Charles V., when he examined them, declared that Siena was more admirable below than above ground.

Among the many remarkable events which have taken place in this piazza, the summary punishment of Charles IV. for his attempt to seize the signoria in 1369 is not the least singular. The people on the first manifestation of his design broke into the palace in which he was lodged, disarmed his followers, and left him alone in this square, "addressing himself in turn to the armed troops which closed the entrance of every street, and which, immoveable and silent, remained insensible to all his entreaties. It was not till he began to suffer from hunger that his equipages were restored to him, and he was permitted to leave the town."

The *Palaces* of Siena are more remarkable as examples of the domestic architecture of the middle ages, than for the works of art which they contain. They present almost every variety of simple and compound Gothic,—that peculiar style which marks all the works of Agostino and Angelo, the two great architects of the republic. A few of these have small galleries of paintings by the native school, but they present the works of few masters who may not be better studied in the churches already described.

The *Palazzo del Magnifico*, with its fine bronze ornaments and rings, cast by Marzini and Cozzarelli, is remarkable as having been erected in 1504 by Pandolfo Petrucci, the celebrated tyrant of Siena. The *Palazzo Sarazini* has a collection of painters by the Sienese masters, the most interesting of which is the Christ in the Garden, by *Sodoma*. The *Palazzo Buonsignori* is a fine example of Gothic, with a terra-cotta front. The *Palazzo Piccolomini* has two halls painted by *Bernhard van Orley*, a favourite pupil of Raphael. The *Palazzo Piccolomini-Bellanti* has a gallery containing some interesting works, among which are Savonarola preaching, by *Fra Bartolommeo*; a Madonna, by *Beccafumi*; a Madonna, by *Pacchiarotto*; the fine fresco of Scipio restoring the wife of a Spanish chieftain to her husband, by *Baldassare Peruzzi*; and a medallion portrait of Laura in Provençal costume, long regarded as the work of Simone Memmi (?). The *Palazzo Piccolomineo*, now the Palazzo del Governo, one of the finest in the city, is remarkable for its elegant loggia, built by Pius II. from the designs of Francesco di Giorgio. The *Palazzo Pannalini*, supposed to be the design of Baldassare Peruzzi, contains some mythological subjects by this master. The *Palazzo Pollini*, also attributed to Peruzzi, has some frescoes by *Sodoma*, the principal of which are the Susanna, the Scipio, and the Burning of Troy, with the Judgment of Paris, afterwards altered to represent the history of Lot. The *House of Beccafumi*, a small brick building erected by himself, is interesting among the other records of the Sienese school: it is in the street still called "dei Maestri," from the number of artists who occupied it during the flourishing times of the republic. Opposite the large building erected by the manufacturers of Siena for dyeing cloth is the "*House of the Brigata Spendereccia*," or "Goderecia," a club of young men, whose chief object was to collect a purse of 200,000 ducats, and spend it in twenty months. Their pheasants were roasted with fires made of cloves, and their horses were

shod with silver. Dante has perpetuated the memory of these young prodigals in the twenty-ninth chapter of the Inferno.

Near the Piccolomini Palace is the *Fonte di Fullonica*, begun in 1249, and presented to the city by the native architect Francesco di Giorgio in 1489. The ancient Gothic *Fonte Branda*, constructed by Bellamino in 1193 at the command of the consuls of Siena, is immortalised by Dante:

> "Ma se io vedessi qui l'anima trista
> Di Guido o di Alessandro, o di lor frate,
> Per fonte Branda non darei la vista."
> *Inf.* xxx.

It is, however, doubtful whether its position corresponds with the description of the poet. The *Fonta Nuova*, built in 1259, is also a remarkable work.

Many of the houses in Siena present [illegible] of street painting. On the [illegible] of the Casa Mensini is a Pietà by [illegible]; on that of the Casa Bambacini [illegible] by *Sodoma*, much admired by [illegible] and a Madonna with St. John the [illegible], by *Peruzzi*. On the Casa [illegible] is a painting in chiaroscuro by [illegible] *del Capanna*.

The [illegible], which dates from [illegible] considerably fallen off in recent years. It contains the tomb of [illegible] jurist Nicolao Arringhieri [illegible], remarkable for its bas-relief [illegible] attributed by Cicognara to [illegible] da Siena.

The *Library* occupies the great hall of the [illegible] degli Intronati, considered to be the oldest in Europe. This [illegible] of the most famous among the [illegible] for which Siena was remarkable in the sixteenth and seventeenth centuries. Indeed, so great was the passion of the citizens for academies, that one for females was founded here in the seventeenth century by the Duchess Vittoria of Urbino. The library contains about 50,000 volumes, and from 5000 to 6000 MSS. The most ancient of the latter are the Greek gospels of the eighth or ninth century, with miniatures, originally in the Imperial chapel at Constantinople, and purchased at Venice on the fall of the Greek empire for the great hospital of this city. An Italian prose translation of the 'Æneid,' of the thirteenth century, is curious as one of the earliest examples of Italian versions of the classics. The "Ordo officiorum Senensis Ecclesiæ" is remarkable for its miniatures of 1213 by *Oderigo da Gubbio*, the friend of Dante, who has immortalised him in a fine passage of the "Paradiso," quoted in a previous page.

The manuscript notes of Francesco di Giorgio on architecture and engineering, illustrated with drawings, are exceedingly curious; the engineer will find them full of valuable suggestions, many of which were adopted at a later period in military tactics by Pietro Navarra and others, who appropriated the merit of their discovery. Two objects of even higher interest are the portfolios of Baldassare Peruzzi and Giuliano Sangallo. Both of them contain sketches, ornaments, and architectural subjects; among those of the former is the original study for the Sibyl in the church of Fonte Giusta.

Among the autograph letters preserved here are those of St. Catherine of Siena, Metastasio, and Socinus. The letters of St. Catherine are in the handwriting of an amanuensis, as she could not write; they bear stronger evidence of the frenzy of enthusiasm than any other example in the history of the Roman church, and many of them are quite irreconcileable with Protestant ideas of propriety. Her works, including some of the letters, poems, and devotional pieces, were published in 1707, in four volumes, 4to. In striking contrast to the fervour of her letters are those of Faustus and Lælius Socinus, the impious founders of the Socinian heresy, who were also natives of Siena. The letters of Metastasio, beautifully written, will interest those who read the character of a man in his handwriting; many of them have been published.

The *Hospital* (Spedale di Santa Maria della Scala), a spacious Gothic building, is one of the most ancient

hospitals in Europe; it was founded by Fra Sorore, an Augustin monk, in 832. It contains upwards of 300 beds, and has in late years derived great honour from the pathological discoveries of Mascagni, one of its most distinguished professors. The Church attached to it dates from the middle of the fifteenth century; it has five remarkable frescoes by *Domenico Bartolo*, representing, 1. Several saints and patriarchs; 2. The Life of the Blessed Agostino Novello; 3. The indulgence granted to the hospital by Celestin III.; 4. The marriage of the young maidens of Siena; 5. Acts of charity towards the sick and infirm. The large painting of the Pool of Bethesda is by *Sebastiano Conca;* the bas-relief of the dead body of Christ is by *Giuseppe Mazzuola* of Volterra, a sculptor of the last century; the bronze statue of the Saviour at the high altar is by *Vecchietta.*

The *Gates* of Siena are in many respects remarkable; we have already stated that during the flourishing period of its history the city was entered by no less than thirty-nine gates, of which all but eight are now closed. The most interesting of these are the Porta Camollia, already described; the Porta San Viene; and the Porta Romana. The *P. San Viene* or *di Pispini* takes its name from the exclamations of the people during the solemn entry of the body of St. Ansan, which was welcomed by a public procession of the citizens shouting "Il santo viene." The gate was built by Moccio in 1326, and is ornamented by a Nativity by *Sodoma.* The *Porta Romana,* built in 1327 by Agostino and Angelo da Siena, is an interesting example of those great architects; like San Viene, it has also its painting—the Coronation of the Virgin, by *Sano Lorenzetti,* in 1422.

The *Citadel* of Siena was built by Cosmo I. in the form of a pentagon with five bastions; it is at the north-west extremity of the town.

The *Lizza,* celebrated by Alfieri for "il fresco ventolino," occupies the site of a fortress erected by Charles V. in 1551, and destroyed by the citizens; it is ornamented with statues, and is the favourite walk of the inhabitants.

The great festival of Siena is that in honour of St. Catherine. This popular saint was the daughter of a dyer; she was born in 1347, and took the vows when only eight years of age. Her revelations and miracles gained her so high a repute, that she succeeded in inducing Gregory XI. to remove the Holy See from Avignon after it had been fixed there for seventy years. She died in 1380, and was canonised in 1461. The other saint of Siena, San Bernardino, was born in 1380; he joined the Franciscans, by whom he was sent on a mission to the Holy Land. On his return he founded 300 monasteries, and died in 1444. His works, in four volumes, 4to., are well known.

In the neighbourhood of Siena is the large Franciscan Convent of *L'Osservanza,* remarkable for the tomb of Pandolfo Petrucci, the celebrated tyrant of Siena, cited by his friend Machiavelli as one of the best types of a usurper. He died in 1512; the tomb is the work of the scholars of Peruzzi. The church also contains some fine works by *Luca della Robbia,* in terra-cotta, representing the Coronation of the Virgin.

About three miles from Siena is the *Castle of Belcaro,* celebrated in the history of the treacherous siege of Siena by Cosmo I. in 1554, when it was the head-quarters of the Marquis di Marignano mentioned in a previous page. The ramparts still preserve several cannon balls imbedded in the walls. During the thirteenth century Belcaro was chosen by St. Catherine as the seat of a convent; in the sixteenth century it became more famous as the residence of Crescentius Turamini, the rich banker of Siena. Unlike his fellow citizen Buonsignori, who emigrated to France to found the "Bank of the Great Table," or his vain contemporary Agostino Chigi, who ordered the silver plate used at the banquet he gave to Leo X. at the Farnesina Palace, to be thrown into the Tiber as it was removed from table, Turamini devoted his wealth to the encouragement of native art, and

employed *Baldassare Peruzzi* to decorate Belcaro with his pencil. The loggia was entirely covered with his frescoes; they were unfortunately defaced in the last century, but the whitewash has lately been removed, and several of the subjects are now cleverly restored. The chapel was entirely built by this great artist; its roof was ornamented by him with the most delicate frescoes, showing that in fancy and in grace he had derived no common inspiration from the works of Raphael, of whom he professed to be an imitator. The vestibule of the villa presents, however, on its ceiling a still more celebrated work, the great fresco of the Judgment of Paris, considered by Lanzi to be one of those in which Peruzzi most closely approached the genius of Raphael. It is now believed to have been painted from his design, since the engraving of Marc Antonio, professing to be from a drawing by Raphael, precisely corresponds with this fresco.

The manners and language of the Sienese remain to be noticed. The epithet which Dante fixed upon the citizens in more than one passage, has probably tended to give a notoriety, if not a celebrity, to their national vanity, which promises to outlive the failing:

"Ed io dissi al poeta: or fu giammai
Gente sì vana come la Sanese?
Certo non la Francesca sì di assai."
Inf. xxix.

The distinction of ranks is still kept up with an hereditary tenacity to forms; even in some of the schools proofs of nobility are required; but the Tolomei College, under the management of the amiable professors of the Scolopii, has at length emancipated itself from these antiquated pretensions, which cease to be harmless when they insinuate themselves into systems of education. The pronunciation and accent of the Sienese are celebrated for their purity, and the Tuscan dialect is said to be spoken there without that guttural harshness or those strong aspirates which are so disagreeable at Florence. The traveller, however, will hardly have an opportunity of judging how far this reputation is well founded, unless he enters into society; and even then he will not unfrequently be reminded that the Tuscan pronunciation is not altogether discarded. Perhaps, however, in spite of the claims of Siena, the more an English traveller becomes acquainted with Italy, the more will he be disposed to assent to the proverb,

"Lingua Toscana in bocca *Romana*."

Siena is one of the places selected as a summer residence by English visitors who pass the season in Italy; it is free from mosquitoes, and its climate is considered healthy. The inhabitants boast, as a proof of this fact, that they escaped both visitations of the cholera. "Siena," says Sir James Clark, "affords a healthy summer residence for persons who are not very liable to suffer from rapid changes of temperature, which often occur here during the summer, owing to the high and exposed situation of the place. Siena is considerably cooler in the summer, and much colder in the winter than Naples, Rome, Pisa, or Nice. The annual mean temperature is 55°. 60, being 6° less than Naples, and only about 5° more than London; but this arises from the coldness of its winter, which is only 1°. 38 warmer than that of London. Its summer temperature is about the same as that of Capo di Monte at Naples, but 3° warmer than that of the baths of Lucca. Its daily range of temperature is very great. It is a dry and healthy climate, and altogether a safe summer residence. For persons disposed to, or labouring under pulmonary disease, however, Siena is an unfavourable climate at all seasons. For nervous relaxed people it forms a better summer retreat than either Naples or the baths of Lucca."

The road from Siena to the Papal frontier passes over one of the most dreary and barren districts in the whole of Italy. Its bare and desolate clay hills, capped with tertiary sandstone, are generally destitute of a single tree, and the entire country as far as the eye can reach seems to have been desolated by

some natural convulsion. On leaving Siena the road descends into the valley of the Arbia, and follows its right bank for nearly two stages.

1 Monterone.

The Arbia and the Ombrone are crossed shortly before reaching

1 *Buonconvento*, situated near the junction of the two streams. [There are two *Inns* here: the Cavallo Inglese, and the Europa; the vetturini frequently make the latter one of the sleeping-places between Florence and Rome.] The ancient castle of Buonconvento, one of the best preserved in Tuscany, is infamous in Italian history as the scene of the death of the Emperor Henry VII. The emperor was on his march towards Rome, in order to give battle to the Guelph party under Robert of Naples, when he stopped here to celebrate the feast of St. Bartholomew, August 24, 1313. He received the communion from the hands of a Dominican monk, Politian of Montepulciano, and expired in a few hours. "It was said," says Sismondi, "that the monk had mixed the juice of napel in the consecrated cup; it was said also that Henry was already attacked by a malady which he concealed—a carbuncle had manifested itself below the knee, and a cold bath, which he took to calm the burning irritation, perhaps occasioned his sudden and unexpected death." The contemporary writers nearly all agree in ascribing the event to poison, but recent critics appear inclined to regard it as a fiction of the Ghibelines, who found the people too willing to believe it. If even this explanation be accepted, the popular credulity on the subject must be received as a collateral proof of the depraved morals of the clergy in the fourteenth century. From Buonconvento a road leads up the valley of the Ombrone to the Benedictine convent of *Monte Uliveto Maggiore;* worth visiting on account of its fine frescoes by *Luca Signorelli*, illustrating the life of St. Benedict, and for some of the earliest productions of *Sodoma*. The Pereta and the Serlate are crossed between Buonconvento and Torrinieri. The road is a continued and wearisome ascent; on a hill on the right the little town of Montalvino is passed.

1 Torrinieri (an additional horse from this place to Poderina, and *vice versâ*). Beyond this station the Asso and the Tuoma are crossed. Another steep ascent over dreary and barren hills brings us to *San Quirico*, where a road on the left hand leads to *Pienza*, the birthplace of Pius II. (Æneas Sylvius), and of his nephew Pius III., who built a handsome palace in the town. An interesting excursion might be made from this point to Montepulciano and Chiusi, both Etruscan cities of high antiquity, from whence a good road leads through Città della Pieve to Orvieto, and from thence to Montefiascone.—(See Route 23.) San Quirico has two small *Inns:* the Aquila Nera, said to be clean and moderate; and Il Sole, which the vetturini generally make one of their sleeping-places. The Gothic church, the Chigi palace, and the old square tower, supposed to be of Roman origin, are the only objects in the village which require observation.

1 Poderina, on the river Orcia. A few miles beyond it is the *osteria* of La Scala, one of the resting-places of the vetturini. Numerous torrents flow down from the hills into the Orcia between this and

1 Ricorsi. (An additional horse to Radicofani.) Close to this place are the baths of San Filippo, the deposit of whose calcareous waters is turned to a profitable account in the manufacture of casts. The water, when allowed to fall upon medals or gems, leaves a deposit which hardens into the most beautiful casts; and when moulds are used, very fine cameos are produced. A wild and dreary road winds up the barren volcanic mountain of Radicofani, through the deep ravine of the Formone. Nothing can exceed the desolation of the scene; huge masses of basalt encumber the mountain, and vegetation seems to be entirely arrested.

1 *Radicofani* (*Inn*, La Posta: the best sleeping-place for the second night

from Florence; it was formerly a hunting-palace of the grand-dukes. Its vast range of apartments, with their high black raftered roofs and the long passages, were considered by Mr. Beckford a fitting scene of a sabbath of witches). The mountain of Radicofani is said to be 2470 feet above the sea, and from its great height it commands all the surrounding country, which is as bleak and dreary as itself. The geology of the mountain is interesting; it is composed of Subapennine marl, covered with enormous fragments of volcanic matter, among which are several small basaltic columns. It was one of the numerous cluster of volcanic vents, which relieved the northern extremity of the present Campagna, and which we may easily trace from the heights around Bolsena and Viterbo. The village is considerably higher up the mountain than the road; it is surrounded with strong walls, but contains nothing to attract attention, except the wild dress and appearance of its inhabitants. Still higher, occupying the summit of the cone, is the ruined castle of Ghino di Tacco, the robber-knight, whose seizure of the abbot of Clugny when on his way to take the mineral waters of Tuscany is celebrated by Boccaccio. The abbot's ailments appeared to Ghino capable of a simple remedy, for he put him on a regimen of bread and white wine, and it is said so effectually cured him, that he found it quite unnecessary to drink the waters. The Fort was a place of some importance in much later times; during the last century it was garrisoned, but, the powder-magazine having blown up, the Tuscan government has not thought it worth while to restore it. At the Dogana, by the road-side, passports are examined and *viséed*.

A rapid descent leads down to the valley of the Rigo, passing the *osteria* of Novella before crossing the Rigo, which here falls into the Paglia. Following the course of the torrent, we cross the Elvella, which divides Tuscany from the Papal States at the *osteria* of Torricella, and arrive at

1½ *Ponte Centino*, the Papal frontier station and custom-house, on the left bank of the Elvella, near the point where that torrent and the Siele fall into the Paglia.[c] Passports are examined and *viséed* here, and travellers unprepared with a *Lascia passare* are generally obliged to have their luggage plumbed; but here, as at other frontier stations, a fee will greatly facilitate matters, and prevent vexatious detention.

[An additional horse from Ponte Centino to Radicofani. For carriages with four or six horses, besides the two additional required by the tariff, the postmaster of Ponte Centino is allowed to attach a pair of oxen from the osteria di Novella to Radicofani, at a charge of 60 bajocchi. In this case the course for the two additional horses, estimated at 1½ post, is fixed at 60 bajocchi per horse. Carriages of couriers and others with only two horses are not subject to the regulation as regards the oxen. An additional horse from Ponte Centino to Acquapendente.]

The road proceeds along the left side of the Paglia, which receives so many torrents in its course that the route between Radicofani and Acquapendente is often impassable after heavy rains. The scenery of the frontier continues, for some miles, of the most dreary character, but it improves as we approach Acquapendente. The Paglia is crossed by the Ponte Gregoriano, and a long and beautiful ascent leads up to

1 *Acquapendente* (*Inn*, Aquila d'Oro, very bad). Passports are again examined here, and sealed; a charge of one paul is made for each seal. The approach to this, the first town of the Papal States, offers the most cheering contrast to the wild ravines and dreary hills of the Tuscan frontier. The road winds up the hill amidst fine old oaks and terraces covered with vegetation. The town is picturesquely situated on the summit of a precipitous mass of rock, over which several pretty cascades, from which it derives its name, dash into the ravine below. This hill is composed chiefly of the Subapennine

marls, capped with volcanic tufa and basalt. During the ascent, on the right hand, some short basaltic columns are seen, presenting in some instances a prism of seven or eight sides. Acquapendente is a dull and dirty episcopal town, in the delegation of Viterbo, possessing no interest whatever except that derived from its romantic position. It was previously to the seventeenth century a mere stronghold, with few inhabitants, but it became a place of some importance after Innocent X., in 1647, removed here the episcopal see from Castro, which was destroyed as a punishment upon the inhabitants for the murder of their bishop. The population in 1833 was 3310. The medical traveller will not pass through the town without recollecting the fame of Fabricius ab Acquapendente, born here in 1537. Fabricius was the successor of the celebrated Fallopius at Padua, where he filled the professor's chair for nearly half a century. His name is immortalised in medical literature as the discoverer of the valves of the veins, and other important facts in anatomy. To the English traveller it is particularly interesting, since Harvey studied under him at Padua, and probably received from his discoveries his first impulse in investigating the circulation of the blood. Fabricius died in 1619, the year in which his illustrious pupil began to teach publicly in London the doctrine of the circulation.

The aspect of the country gradually improves after leaving this town; many of the tufa hills are filled with grottoes, which serve as habitations to the shepherds. A gradual ascent brings us to

¾ San Lozenzo Nuovo (*Inn*, Aquila Nera), a formal village built in a circle on the brow of the hill by Pope Pius VI., at his own cost, as an asylum for the inhabitants of the old town, which was afflicted with malaria. From this point the traveller enjoys the first view of the lake of Bolsena, with its picturesque shores surrounded by lofty hills covered with oaks to their very summit. On the descent, the ruined town of San Lorenzo Rovinato, surmounted by an old tower covered with ivy, forms a striking feature in the landscape.

1 *Bolsena* (*Inn*, Aquila d'Oro), a small town of 1732 souls, beautifully situated on the margin of the lake, on the site of the Etruscan city of Volsinium. It is celebrated in the history of the Roman church as the scene of the miracle of the wafer. At the entrance of the town is a confused heap of architectural fragments which deserve examination. Among them are broken columns, Corinthian capitals, several altars, and inscribed stones. Nearer the gate are numerous granite columns, the remains of an ancient temple, supposed to be that of the Etruscan goddess Norcia. Among the ruins is a Roman sarcophagus of white marble, with a fine bas-relief of the triumph of Bacchus. Volsinium was one of the first cities of the Etruscan league, and was so opulent when taken by the Romans, that it is stated by Pliny to have contained no less than 2000 statues (B.C. 265). An account of its contest with Rome is given in the fifth book of Livy, who notices the worship of Norcia, and states that the years were marked by fixing nails in her temple. At a later period Volsinium was remarkable as the birthplace of Sejanus. Besides the antiquities already mentioned, numerous sepulchres and tumuli exist in the neighbourhood of the town, together with considerable remains of an amphitheatre and some Roman arches. Large quantities of Etruscan vases, statues, and other relics have been found here in recent years; the statue called the Arringatore, now in the gallery at Florence, is perhaps the most remarkable of these discoveries. The triple church of *Sta. Cristina* has a façade ornamented with some bas-reliefs collected from the ancient temple in 1512 by Cardinal de' Medici. It is more interesting, however, as the alleged scene of the famous miracle, to which the genius of Raphael has given immortal celebrity. The miracle is said to have taken place in 1263, when a Bohemian priest, who doubted the doctrine of transubstantiation, was convinced by blood flowing

from the Host he was consecrating. In commemoration of this event Urban IV., then residing at Orvieto, instituted the festival of Corpus Domini. A dark and dirty vault, forming a kind of chapel, is pointed out as the actual scene of the miracle. The spot where the blood fell is covered with an iron grating.

The Lake of Bolsena is a noble expanse of water, whose circumference is estimated by Calindri at 43,000 metres, which would give about 26¾ English miles. It has the form of an extinct crater, and, being bounded by volcanic rocks, has been frequently regarded as such; but Dr. Daubeny points out the necessity of more conclusive evidence than we possess before the hypothesis be admitted, especially when the great extent of the lake is considered. The investigation of its geology would, however, be a dangerous task, for the treacherous beauty of the lake conceals *malaria* in its most fatal forms; and the shores, although there are no traces of a marsh, are completely deserted, excepting where a few sickly hamlets are scattered on their western slopes. The ground is cultivated in many parts down to the water's edge, but the labourers dare not sleep for a single night on the plains where they work by day; and a vast tract of beautiful and productive country, presenting no appreciable condition of soil to account for the existence of malaria, is reduced to a perfect solitude by this invisible calamity. Nothing can be more striking than the appearance of the lake, without a single sail upon its waters, and with scarcely a human habitation within sight of Bolsena; and nothing perhaps can give the traveller who visits Italy for the first time a more impressive idea of the influence of malaria. The two small islands, the largest called *Bisentina*, and the smallest *Martana*, are picturesque objects from the hills. The latter is memorable as the scene of the imprisonment and murder of Amalasontha, queen of the Goths, the only daughter of Theodoric, and the niece of Clovis; she was strangled in her bath, A.D. 535, by the order or with the connivance of her cousin Theodatus, whom she had raised to a share in the kingdom. Some steps in the rock are shown as the stair which led to her prison. The church on the Bisentina was built by the Farnese family, and decorated by the Caracci; it contains the relics of Sta. Cristina di Bolsena. The Farnesi had two villas on these islands, where Leo X., after visiting Viterbo for the pleasures of the chase, resided for a short time, for the purpose of fishing. The lake has always been famous for its fish; its eels are commemorated by Dante, who says that Pope Martin IV. killed himself by eating them to excess:

> "E quella faccia
> Di là da lui, più che le altre trapunta,
> Ebbe la santa chiesa in le sue braccia;
> Dal Torso fu, e purga per digiuna
> Le anguille di Bolsena e la vernaccia."
> *Purgat.*, xxiv.

In the south-west bend of the lake, near the island of Martana, is the little river Marta, by which it is drained; it flows beneath Toscanella, and falls into the sea at Corneto. Pliny's description of the lake, which he calls the Tarquinian lake, and his account of its two floating islands, will interest the classical tourist (Epist. ii. 96); the islands, if they ever existed, have disappeared, for the description cannot apply to Bisentina and Martana.

[An additional horse is required from Bolsena to San Lorenzo; and also from Bolsena to Montefiascone, but not *vice versâ* in either case.]

About a mile from Bolsena, the traveller should leave the carriage, to examine the basaltic columns on the steep slopes of the hill overlooking the lake. They are thickly clustered, and present generally five or six sided prisms, from two to four feet in height. The ascent of the hill now leads us through a wood abounding in majestic oaks, and presenting some exquisite prospects over the lake. The wood has been cleared for some hundred yards on either side of the road, in order to prevent the concealment of

banditti, who formerly gave the hill of Bolsena a disagreeable notoriety. After a long ascent we reach the town of Montefiascone, situated on an isolated hill crowned by an old castle of the middle ages, and commanding an extensive view of the lake and its surrounding scenery.

1 Montefiascone (*Inn*, Aquila Nera, at the foot of the hill beyond the gate). An episcopal town of 4809 souls, occupying the site of an ancient Etruscan city, of which some remains of walls and numerous sepulchres still exist. The cathedral, dedicated to St. Margaret, in spite of its unfinished front has an imposing air; its octagonal cupola is one of the earliest and most interesting works of San Michele, whose designs are also recognised in several palaces and public buildings. Near the gate is the church of *San Flaviano*, a Gothic building founded in 1030, and restored by Urban IV. in 1262, presenting a singular mixture of round and pointed arches. From the gallery in front this pope is said to have given his benediction to the people. In the subterranean chapel is the monument of Bishop Johann Fugger, of the wealthy and distinguished family of Fugger of Augsburg, who so frequently replenished the coffers of the emperors and entertained them at their palace, now well known to travellers in Germany as the hotel of the Drei Mohren. The bishop is represented lying on his tomb, with two goblets on each side of his mitre and under his arms. The death of this prelate, which took place in the town, was caused by his drinking too freely of the wine to which he has given such extraordinary celebrity. The following is his epitaph, written by his valet: *Est, Est, Est. Propter nimium est, Joannes de Foucris, Dominus meus, mortuus est.* The explanation of this singular inscription, which has given rise to abundant controversy, appears to be simply this: the bishop was in the habit of sending on his valet beforehand in order to ascertain whether the wines were good, in which case he wrote on the walls the word *est* (*it is* good). At Montefiascone he is said to have been so pleased with its sweet wine, that he wrote the *est* three times, a mode of expressing the superiority of liquors which recalls the XXX of the London brewers. The fact is likely to be perpetuated much longer than the luxurious prelate would probably have desired, for the best wine still bears the name of the fatal treble *est*.

Near the inn at Montefiascone an interesting road branches off to Orvieto and Città della Pieve, from whence the traveller may proceed either to Perugia, or to Chiusi and Montepulciano. (See Route 23.)

From Montefiascone to Viterbo the road crosses a dreary and unenclosed country destitute of interest. About midway between the towns near the Fontanile, a few yards from the road on the right hand, is a considerable portion of the *Via Cassia*, which communicated between Florence and Rome, passing through Chiusi, Bolsena, Bagni di Serpa, Trosso, Vetralla, and Sutri, and joining the Via Amerina at Baccano, from which place the united roads entered Rome under the name of the Via Cassia. Beyond this fragment of the ancient road, and at about the distance of two miles from Viterbo, a small column of vapour marks the position of the warm sulphureous lake called the *Bulicame*, celebrated by Dante:

"Quale del Bulicame esce ruscello,
Che parton poi tra lor le peccatrici,
Tal per l' arena giù sen giva quella."
Inf. xiv.

1 VITERBO (*Inns*, Aquila Nera, just inside the Florence gate, excellent; Angelo, in the Piazza). From Viterbo to Montefiascone the post is reckoned at 1¼, and an additional horse is required by the tariff, but not *vice versâ*.

Viterbo, situated at the foot of Monte Cimino, is the capital of one of the most extensive delegations of the Papal States, embracing a superficial extent of 205 square leagues, and a population of 113,041 souls. It is the seat of a bishopric, and the residence of the

delegate. The population of the city is 13,849. It is surrounded by walls and towers built chiefly by the Lombard kings; it is generally well built, and its streets, though narrow and dirty, are paved with flag-stones, like those of Florence. By the old Italian writers it is called the city of handsome fountains and beautiful women.

It is supposed to occupy the site of the ancient *Fanum Voltumnæ*, celebrated as the spot where the Etruscan cities held their general assemblies. The present town was raised to the rank of a city by Celestin III., about 1194; in the thirteenth century it was the residence of several popes, and the scene of numerous conclaves of the sacred college, at which the following pontiffs were elected: Urban IV., in 1261; Clement IV., in 1264; B. Gregory X., in 1271; John XXI., in 1276; Nicholas III., in 1277; and Martin IV., at the solicitation of Charles of Anjou, in 1281. It was the chief city of those allodial possessions of the Countess Matilda, extending from Rome to Radicofani, and embracing the whole country from the mouth of the Tiber to the Tuscan frontier, which that princess bequeathed to the Holy See in the twelfth century, and which constitutes what is now known as the patrimony of St. Peter.

The *Cathedral*, dedicated to San Lorenzo, is a Gothic edifice, built, it is supposed, on the site of a temple of Hercules. It contains the tombs of four popes, John XXI., Alexander IV., Adrian V., and Clement IV. At the high altar is the picture of the Glory of S. Lorenzo, by *Francesco Romanelli*, a native painter, who died here while preparing to remove his family to Paris, where he had previously obtained the patronage of Cardinal Mazarin. The pictures illustrating various incidents in the history of S. Lorenzo are by his son *Urbano*, and are cited by Lanzi as works of considerable promise, but he likewise died young. The subjects from the life of S. Lorenzo and St. Stephen, by *Marco Benefial*, are also noticed by Lanzi among the best works of that unequal follower of Domenichino and his school. In the Sacristy is a large picture of the Saviour and the four Evangelists, attributed to *Albert Durer* (?); the medallion on the roof is by *Carlo Maratti*. But these works of art will fail to interest the English traveller as much as the recollection of the atrocity which has associated this ancient edifice with the history of England. It was at the high altar of this cathedral that Prince Henry of England, son of the Earl of Cornwall, was murdered by Guy de Montfort, the fourth son of Simon de Montfort, Earl of Leicester, who was killed in 1265, at the battle of Evesham, fighting against Henry III. On that occasion the body of the earl was dragged in the dust by the royalists; his son, Guy de Montfort, who was also present in the battle, vowed vengeance against the king and his family for this outrage. No opportunity, however, occurred for a few years; but the grandson of the notorious persecutor of the Albigenses was not likely to forget his vow, and an accidental visit to this city at length threw one of the young princes of England in his way. After the battle of Tagliacozzo, Charles of Anjou was summoned from his conquests to accompany his brother St. Louis on a second crusade against Tunis. His stay, however, was short, and he soon returned to Naples. The College of Cardinals being then at Viterbo, Charles proceeded to that city in order to induce the cardinals to bring the long interregnum to a close, and elect a successor to the chair of St. Peter. During his residence at Viterbo, many of the crusaders who had returned from Tunis had assembled there, together with his great officers of state. Among the latter was Guy de Montfort, the lieutenant of Charles in Tuscany. On a certain day he met, in this cathedral, Henry, son of Richard, earl of Cornwall, king of the Romans, and brother of king Henry III. of England. The prince was passing through Viterbo on his return from Africa, whither he had ac-

companied his cousin Edward. The young prince was kneeling at the altar during the celebration of mass, when Guy de Montfort rushed upon him and ran him through with his sword. The prince instantly expired, and the murderer walked out of the church unmolested. He said to his attendants at the door, "I have been avenged." "How?" said one of them, "was not your father dragged in the dust?" At these words he returned to the altar, seized the body of the prince by the hair, and dragged it into the public square. He then fled and took refuge in the Maremma, but Charles was afraid to punish him for the crime. Prince Edward, the son and successor of Henry III., and Philippe le Hardi, of France, were both in Viterbo at the time, but they quitted it immediately, indignant at the weakness of Charles in allowing the murderer to go unpunished. Giovanni Villani, the principal authority for these facts, states that "the heart of Henry was put into a golden cup, and placed on a pillar at London Bridge, over the river Thames, for a memorial to the English of the said outrage." (Lib. vii., c. 40.) Dante, the true historian of the middle ages, has also commemorated this circumstance, and has placed the murderer in hell, in that seventh circle guarded by the Minotaur and the Centaurs, which is surrounded by a river of boiling blood, in which those whose sins have been tyranny or cruelty towards mankind are punished:

"Poco più oltre il Centauro si affissi
Sovra una gente, che infino alla gola
Parea che di quel bulicame uscisse.
Mostrocci una ombra dalla un canto sola,
Dicendo: colui fesse in grembo a dio
Lo cor, che in su Tamigi ancor si cola."
Inf. xii.

Besides this event, there is another historical incident which gives the cathedral of Viterbo additional interest in the estimation of English travellers: it was in its piazza that Adrian IV., the only Englishman who ever wore the tiara, compelled Frederick Barbarossa to humble himself in the presence of the papal and imperial courts by holding his stirrup while he dismounted from his mule. The haughty emperor only yielded at the persuasion of his courtiers, who suggested the precedent of Lothario; but Frederick deeply felt the injury, and consoled himself, according to the contemporary historians, by declaring that he paid this homage not to the pope, but to the apostle of whom he was the recognised representative.

Close to the cathedral is the Episcopal Palace of the thirteenth century, now greatly ruined, but still retaining many points of interest connected with the history of the popes. The great hall is still shown in which the conclave was assembled at the command of Charles of Anjou, at the time of the murder of Prince Henry, when, after a deliberation of thirty-three months, they elected Tebaldo Visconti to the papal chair, under the name of Gregory X. In the same hall the cardinals afterwards elected Martin IV., after an interregnum of six months, though [illegible] until Charles of Anjou had excited an insurrection against them among the inhabitants of Viterbo. At the suggestion of that monarch the citizens removed the roof in order to force them to an election; and then arrested and imprisoned the cardinals Orsini and Latino, whom Charles, for his own personal interests, wished to be removed from the council. It is said that the municipal archives still preserve letters of these cardinals dated from "the roofless palace." Another chamber is shown, in which John XXI. was killed by the fall of the roof in 1277.

The church of the *Convent of Sta. Rosa* contains the body of the saint, one of the heroines of the thirteenth century, whose history, like that of Joan of Arc, presents a strange combination of religious and political enthusiasm. She roused the people against the emperor Frederick II.; after the success of the Ghibeline party she retired into exile, and on the death of the great emperor returned in triumph to Viterbo, where she died at

the age of eighteen, and was soon afterwards canonized by the Guelph party. Her body, resembling that of a black mummy, is preserved in a gilt tomb, and is the object of great reverence on account of her numerous reputed miracles.

The Gothic church of *S. Francesco*, behind the hotel, contains the celebrated Deposition from the Cross, by *Sebastian del Piombo*, painted, as we learn from Vasari, from the designs of Michael Angelo: "L'invenzione però ed il cartone fu di Michelagnolo; fu quell' opera tenuta da chiunque lo vide veramente bellissima, onde acquistò Sebastiano grandissimo credito, e confermò il dire di coloro che lo favorivano." Lanzi also cites this work as one of those in which Sebastian del Piombo was assisted by Michael Angelo, who [illegible] after the death of Raphael, to the prejudice of Giulio Romano and the other eminent followers of that great school. The picture is [illegible] and requires a much stronger light on its effect, notwithstanding [illegible] disadvantages, is very [illegible]

The church of the *Osservanti del Paradiso* has a fine work of *Sebastian del Piombo*, the Flagellation, which, according to Lanzi, was considered the finest picture in Viterbo. On the outside is a fresco of the Madonna with saints, attributed to *Leonardo da Vinci*.

The church called *della Morte* has a picture of the Incredulity of St. Thomas, by *Salvator Rosa*.

S. Ignazio has a picture of the saint at the high altar, by *Cav. d'Arpino*, and in the sacristy a small painting of Christ in the Garden, by *Marcello Venusti*, another artist, whom Lanzi mentions with great praise for his skill in embodying the ideas of Michael Angelo, by whom this work is supposed to have been designed.

Sta. Maria della Verità has a remarkable fresco of the Sposalizio, by *Lorenzo di Giacomo da Viterbo*, who completed it in 1469, after a labour of twenty-five years. It is highly curious in the history of art, independently of the fact that all the heads in the picture are portraits of the principal citizens, and it is scarcely less interesting as a study of the costume of the fifteenth century.

S. Angelo in Spata presents in its façade an ancient sarcophagus, with a fine bas-relief of a boar-hunt, and an inscription recording that it contains the ashes of Galiana, the most beautiful woman in Italy. This celebrated personage is described as the Helen of the middle ages, and her beauty is said to have given rise to a war between Rome and Viterbo, during which the Romans were defeated. In the capitulation which followed, the Romans stipulated that they were "to be allowed a last sight of Galiana, who was accordingly shown to them," says Valery, "from one of the windows still existing in the exterior of an old tower of the ancient gate of St. Antony."

The *Palazzo Pubblico*, begun in 1264, deserves a visit. Its court contains two large Etruscan tombs, with figures in relief and inscriptions, and an elegant fountain. In the hall of the Accademia degli Ardenti are the frescoes of *Baldassare Croce*, the scholar of Annibale Caracci, and, according to Malvasia, the imitator of Guido. Their style is mentioned by Lanzi as "facile, naturale, da meritargli nome di buon pratico e di buon frescanti; di caraccesco non così facilmente." The museum of the academy is interesting on account of its local antiquities: it contains some fine Etruscan tombs in terra-cotta, vases, and other Etruscan remains, some Roman inscriptions and sarcophagi. Among the paintings is a Visitation, by *Francesco Romanelli*, whose San Lorenzo at the cathedral has been noticed in a previous page.

The principal Fountains of Viterbo, which divide with its pretty women the honour of the proverb already mentioned, are the *Fontana Grande*, begun in 1206; the fountain in the marketplace; that in the Piazza della Rocca, constructed in 1566 by Cardinal Farnese, and attributed to Vignola; and that in the court of the Palazzo Pubblico.

Outside the Roman gate is the *Dominican Convent*, remarkable as the residence of Fra Giovanni Nanni, better known as Annius of Viterbo, who wrote seventeen books which he represented to be the lost works of ancient writers, particularly of Xenophon, Archilochus, and Manetho; they were printed in 1498, and for a considerable time were believed by scholars in different parts of Europe. Like most other authors of literary forgeries, Annius found that those who were deceived into an admiration of his discoveries not only never forgave the deception, but accorded him less credit for his learning than he deserved.

The *Palazzo San Martino*, belonging to the Doria family, deserves a visit for its noble staircase *a cordoni*, by which a carriage may ascend to the upper stories. It also contains the portrait of the dissolute Olimpia Maidalchini Pamfili, niece of Innocent X., with her bed and its leather furniture. Numerous tales are related of the intrigues of Olimpia in this palace, and of the mysterious disappearance of her lovers through a trap-door, the ordinary fate which tradition has assigned to the humble lovers of intriguing princesses in the middle ages.

On the road to Orte and Narni are two objects of some interest: the celebrated sanctuary and Domenican convent of the *Madonna della Quercia*, and the *Villa Lante* at *Bagnaja*. The Madonna della Quercia, built from the designs of Bramante, is remarkable for its splendid roof, an imitation of that of Sta. Maria Maggiore. Over its three doors are some beautiful bas-reliefs in terra-cotta, by *Luca della Robbia*. Behind the altar is the image of the Madonna on the oak from which it was found suspended, and which gives name to the church. The campanile contains a bell said by Calindri to weigh 13,500 lbs. The ground in front of this convent is the scene of the two famous fairs of Viterbo: the first, established by Leo X. in 1513, begins on the day of Pentecost, and lasts fifteen days; the second, founded by the emperor Frederick II. in 1240, begins on the 22nd September and ends on the 6th October. The *Villa Lante* is remarkable for its imposing architecture, and is ascribed to Vignola. It was begun by the celebrated Cardinal Riario, and finished by Cardinal Gambera, in allusion to whose name the cascade is made to assume in its fall from the mountain the form of an immense lobster. It is now almost deserted. It is related that, when St. Carlo Borromeo visited the villa, he suggested how much good the money lavished upon it would have done if distributed among the poor; to which Cardinal Gambera replied that he had made them earn it by their labours.

Orte, a few miles beyond this, occupies the site of ancient Horta, one of the military colonies of Augustus. It has the ruins of a fine bridge, called the bridge of Augustus, and some extensive remains of baths. To the south, *Bassanello* marks the site of Castellum Amerinum, near which was the est[illegible] of Calpurnius, father-in-law of Pliny the younger. In the Val d'Orte the small lake called the Valdemone, filled up with rushes, is the ancient Lake Vadimon, whose floating islands are beautifully described in the eighth epistle of Pliny, whose residence at the villa of his father-in-law gave him leisure and opportunity to observe them. The banks of the lake are celebrated for the total defeat of the Etruscans by the Romans, B.C. 309, which completely destroyed their political existence as an independent nation. A subsequent battle was fought here by the Etruscans in alliance with the Gauls and Boii, but they were again defeated by the Romans under Dolabella. A few miles south of Bassanello, *Gallese*, a town of some consequence in the middle ages, marks the site of ancient Fescennium, noted for the nuptial songs to which it gave the name of Carmina Fescennina.

By far the most interesting excursion which can be made from this road is that to the valley of *Castel d'Asso*, the necropolis of the Etruscan city of Vol-

tumna, distant about six miles from Viterbo. When it is stated that the cliffs of this and the four adjoining valleys are excavated into a continued series of cavern-sepulchres of enormous size, resembling nothing else in Europe, and only to be compared with the tombs of the kings at Thebes, the traveller may perhaps be induced to prolong his journey for the purpose of visiting so remarkable a spot. It will be much more desirable to hire horses or donkeys for the excursion, than to attempt it in a carriage; and those who do not wish to return to Viterbo may proceed by Vetralla and Cappanacce, along the western margin of the Lago di Vico, to Ronciglione, the next post-station on the high road to Rome. It will also be necessary to carry provisions from Viterbo, and on no account to [illegible] torches, without which it is [illegible] to examine the tombs. As there is [illegible] to explore, travellers should [illegible] Viterbo at a very [illegible] in order to have the day [illegible] they may then visit the [illegible] reach Viterbo or Ron[illegible] time before dark. The [illegible] valleys are those of [illegible] of Cicero) and San Giovanni di Bieda, to which a pathway leads off the high road of Vetralla. The first object which attracts attention after leaving the road is the magnificent ruined fortress of the fifteenth century, called Castel d'Asso, marking by its name, as well as by its Etruscan foundations, the site of the ancient Castellum Axiæ, mentioned by Cicero as one of the strongholds of Etruria. Nothing can be imagined more grand or imposing than the appearance of this noble fortress from all parts of the valley, and the artist might find abundant occupation in the fine combinations it makes with the surrounding scenery. Immediately in front of the castle, and far down in the glen, commences the long line of cavern-sepulchres, completely occupying the face of the cliff opposite the castle, and running up both sides of the valleys which fall into it. These extraordinary tombs were first made known by Professor Orioli of Bologna. Their general appearance resembles the Egyptian style, particularly in the doors, which are narrower at top than at bottom; over many of them are deep inscriptions in the oldest Etruscan character, the letters of which in several instances are a foot high. They are also interesting in the history of Etruscan architecture, as presenting some fine examples of mouldings; but they want the projecting cornice which would be necessary to give them a complete resemblance to Egyptian structures. These lofty doorways, however, are merely sculptured in the cliff; a smaller door at their base, easily concealed by earth, leads into the sepulchral chambers. Most of these are single chambers, but some are double, the inner apartment being much smaller and lower than the outer. They present a great diversity of size, and the roofs are frequently vaulted. In the neighbourhood of Bieda bronze and marble figures, vases, and scarabæi are said to have been discovered in great abundance; but all the tombs have evidently been plundered, probably by the Romans. After exploring the valley of Castel d'Asso, travellers should follow up the valley of S. Giovanni, and visit Bieda, which is still a considerable town, occupying the site of Blera on the Via Clodia, which passed through the town, and of which the ancient bridge still exists under the name of the Ponte della Rocca. The valley of Norchia also falls into those just mentioned, and is remarkable for the Doric style of its tombs. In regard to the inscriptions, the visitor will be struck by the frequent repetition of the word *Ecasu*, or *Ecasuth*, so commonly met with in Etruscan tombs in other parts of the country. It has been supposed to signify "*adieu*," and "it would seem," says Sir William Gell, "that some general meaning must be expressed by words so frequently repeated, but nothing satisfactory has yet appeared as an interpretation. The interpretation of the inscription at Castel d'Asso and other Etrurian cities has

hitherto wholly defied the efforts of the learned. It is in vain that Lanzi and Passeri have with great toil and learning succeeded to a certain degree in the interpretation of the Umbrian or Eugubian tables: notwithstanding the numerous remains of Etruscan, '*Ril avil*' (vixit annos, or annos vixit) and some proper names are all that have ever been satisfactorily made out in this language. It may be observed that brass arms have been found in these sepulchres, which seem to refer them to a very ancient period. It is remarkable that scarabæi also, in carnelian and other stones, are frequently met with here, as in Egypt, but always with Greek or Etruscan subjects engraved upon them."

If an examination of these extraordinary valleys should lead the traveller to desire a more minute acquaintance with this district of Etruria, he will be able to make an excursion from Viterbo to Tarquinii and Corneto; but as this would lead him altogether away from the Roman road, and would require preparations in the way of introductions, it must be made the subject of a separate journey, and will therefore be described under "Excursions from Rome."

The immediate neighbourhood of Viterbo is memorable for a battle fought there in 1234, between the army of the emperor in conjunction with the forces of the pope, and the troops of Rome, then in opposition to their own pontiff, who by a more singular coincidence formed an alliance with his hereditary enemy for the purpose of repressing the insurrection of his subjects. The papal forces on this occasion were commanded by an English prelate, Peter de Rupibus, bishop of Winchester, by whom the Romans were defeated with immense loss.

[An additional horse is required by the tariff from Viterbo to l'Imposta.]

The road on leaving Viterbo begins immediately to ascend the steep volcanic hill of Monte Cimino, the classical Ciminus, whose dense forests served as a barrier to Etruria against Rome for so many ages prior to the memorable march of Fabius. It is clothed with Spanish broom, heath, and brushwood, among which tower some noble oaks and chesnut-trees, interspersed occasionally with stone-pines. The summit commands an extensive view, reaching as far north as Radicofani, and embracing within its range Soracte, the eastern ridge of the Apennines, and the Mediterranean. Below is the Lago di Vico, or Lacus Cimini:

"Et Cimini cum monte lacum, lucosque Capenos." *Virg. Æn.*, vii.

1 L'Imposta, a post-station.

The road now descends the mountain, skirting the eastern margin of the lake, a beautiful basin about three miles in circumference, whose steep sides are covered with luxuriant forests. It has all the appearance of a crater, and its volcanic origin is proved by the physical structure of the surrounding hills, and partly confirmed by the ancient traditions that it was caused by a sudden sinking, during which a city called Succinium was swallowed up. Several ancient writers mention that when the water was clear the ruins of this city might be seen at the bottom of the lake.

Before reaching Ronciglione a narrow road on the left hand leads through a forest abounding in some charming scenes to the celebrated castle of *Caprarola*, the undoubted masterpiece of Vignola. It was built by that illustrious architect for Cardinal Alessandro Farnese, nephew of Paul III., on the lower slopes of Monte Cimino. As a specimen of the fortified domestic architecture of the sixteenth century, it is perhaps unrivalled, at least in Italy. It is pentagonal in form, and is surrounded with bastions and a fosse. The substructions of the palace are of the most solid and imposing kind. The apartments are decorated with frescoes and arabesques, by Federico, Ottaviano, and Taddeo Zuccari, by Tempesta, and by Vignola himself, whose perspectives are by no means the least remarkable of the many interesting works of art for which this majestic castle is remarkable. Each room is

devoted to some incident in the history of the Farnese family, or to some allegorical subject; "Niuna cosa," says Lanzi, speaking of Taddeo Zuccari, "gli fa nome al mondo quanto le pitture del palazzo Farnese di Caprarola, che si trovano intagliate in giusto volume dal Preuner nel 1748; contengono le geste de' Farnesi, illustri in toga e in armi; vi ha pure altre istorie profane e sacri." The Sala degli Annali has the fine fresco of Taddeo Zuccari, representing the entry of Charles V. into Paris between Francis I. and Cardinal Farnese, who is riding on a mule: Taddeo has introduced himself and his two brothers as the supporters of the canopy. The Stanza del Sonno is remarkable for its fine poetical subjects, now nearly destroyed, which were suggested by Annibale Caro, whose letter [illegible] has been published in [illegible] Pittoriche,' and the 'Bi[illegible]' of Silvestri at Milan. [illegible] subjects illustrated by the [illegible] are engraved in Preuner's [illegible] Farnesiani coloriti nel [illegible] di Caprarola,' quoted by [illegible] published at Rome in 1748. [illegible] of Tempesta are also [illegible] on the top of the stairs he [illegible] himself on horseback in the female dress which he assumed for the purpose of escaping from his work, but he was pursued and overtaken by the people of the castle, who compelled him to return and complete his engagements. In the gardens is the elegant *Palazzuolo*, designed by Vignola as the casino of the castle; travellers should on no account fail to visit it, if it be only for the sake of the beautiful prospect from its upper terrace. It is stated that Cardinal Borromeo, during his visit to Caprarola, made an observation similar to that already recorded in the account of the Villa Lanti at Viterbo: "Che sarà il paradiso!" he remarked; "Oh! meglio sarebbe stato aver dato a' poveri tanto denaro spesovi." The answer of Cardinal Farnese may be regarded as a suitable reply to all similar observations of mistaken philanthropists: "Di averlo egli dato a' poveri a poco a poco, ma fattoglielo guadagnare *con i loro sudori*."

1 Ronciglione (*Inns*, Leone d' Oro, post; Aquila Nera: both dirty and inferior. If the traveller can manage to do so, he should arrange to sleep at some other station; though almost all vetturini try to stop here). An additional horse from Ronciglione up the mountain to l'Imposta. This is the last place entirely free from malaria between Viterbo and Rome. It is a picturesque town of 4600 souls, prettily situated on a precipitous point of rock above a deep and wooded ravine, in the sides of which are several sepulchral chambers. Its ruined Gothic castle is a striking object on approaching the town. Ronciglione was burnt by the French during the first invasion, but it has since risen into importance as a manufacturing town, and its iron-works and paper-mills are particularly flourishing. The iron is imported from Elba, and is smelted at Braeciano before it reaches Ronciglione. Notwithstanding the impulse given to the town by these establishments, many of its fine old palaces are still comparatively deserted, and fast falling to decay. The Roman gate bears the name of Odoardo Farnese. On leaving the town we enter upon the celebrated plain, so well known as the Campagna of Rome, a tract of country stretching from the hills of Etruria to the Circæan promontory near Terracina, bounded on the east by the mountains, and by the Mediterranean on the west: its length is estimated at about 90 miles, and its greatest breadth at about 30 miles.

From Ronciglione a road, practicable for carriages, leads to the Etruscan town of Sutri, from whence another tolerable road communicates with the high post-road near Monterosi; so that travellers encumbered with heavy carriages might make a détour from Ronciglione, either in the light caritelle of the country or on horseback, and rejoin their carriages at Monterosi.

Sutri occupies the precise site of the ancient Etruscan town of Sutrium, one

of the cities whose alliance with Rome exposed it to frequent attacks from the other tribes of Etruria. It is situated on a long insulated rock of volcanic tufa, forming, in combination with the ravines by which it is surrounded, an exceedingly striking picture. A bridge formerly connected it with the high table-land adjoining, but it was destroyed by the French in 1798. In the deep valley passed on approaching the gate from this side are numerous sepulchral chambers, but they are not so remarkable as those we shall observe in the lower valley on leaving the town for Monterosi. In many parts the ancient walls may still be traced. At the foot of another insulated eminence is the ancient amphitheatre of Statilius Taurus, excavated in the tufa, and so perfect as to deserve perhaps to be regarded as unique. The steps are worn in some places, but all its corridors and vomitories and six rows of its stages are preserved. In a few places some brickwork may be recognised, but only where there existed obvious deficiencies in the rock; with this exception the amphitheatre has no masonry. Its length is given by Calindri at 290 feet, and its breadth at about 270. Nearer the town is a sepulchral chamber with a pillar in the centre, called the "Grotta d'Orlando," in which tradition relates that Charlemagne's celebrated Paladin was born; the inhabitants also claim Pontius Pilate as a native of Sutri. The modern town has a population of 2000 souls, but, although several popes in the eleventh and twelfth centuries held councils there, it contains nothing of remarkable interest; the views from some of its old houses overlooking the valley are very beautiful. On descending from the Porta Romana, a perpendicular face of rock, on the right hand, is seen filled with sepulchral chambers, many of which have traces of columns, pediments, and architectural façades. Several of these have apparently been fronted with stone of a different quality, but these ornaments have been removed, and nothing remains but the cavities which received them. These chambers are well worthy of examination; and indeed Sutri has been so little explored that it offers a more ample field perhaps than any other Etruscan settlement so easily accessible from the high road. We again join the Roman road near the junction of the two roads from Siena and Perugia, and soon reach Monterosi.

The direct road from Ronciglione to Monterosi presents nothing worthy of particular notice.

1 Monterosi,	}	Described in Route 27.
1 Baccano,		
1 La Storta,		
1¼ Rome;		

ROUTE 27.

FLORENCE TO ROME BY AREZZO AND PERUGIA.

27½ Posts.

[Before leaving Florence persons travelling with their own carriage should write to their correspondent or banker at Rome, or to the British consul, for a *lascia passare* for the frontier custom-house at Monte Gualandro, and for the Porta del Popolo. § 2. Passports must have the visa of the British minister at Florence, the police, and the Papal nuncio. § 1.] This beautiful road is five posts and a quarter longer than that by Siena, but surpasses it both in picturesque and in historical interest. On leaving Florence it ascends the upper Val d'Arno, on the right bank of the river, and follows the curve of the Arno as far as Incisa.

There is a more direct road from Florence to Incisa through *S. Donato*; which is generally followed by the vetturini. It is seven miles shorter; but as it crosses the chain of the Chianti, it is much more hilly than the post-road. From the summit of the pass of S. Donato the view looking back over the valley of Florence is extremely fine, and in clear weather extends to the snowy mountains of Pistoja. On the other side is a noble view of the upper Val d'Arno. The road winds round the hill on which stands the villa di Torre

à Cona, belonging to the Marquis Rinuccini, whose family constructed this portion of the road in order to bring it near their house, while a perfectly level road might have been formed in the valley below.

The post-road is less hilly than that by San Donato, but the beauties of the upper valley of the Arno do not begin until we approach Incisa. About a mile from Florence, on the left hand, before reaching Rovizzano, is the ancient monastery of S. Salvi, the refectory of which contains a fresco of St. Benedict and other saints, and a Last Supper, considered to be the masterpiece of *Andrea del Sarto*. It is also memorable as the spot where the emperor Henry VII. encamped in 1312, prior to the siege of Florence, undertaken at the suggestion of Dante, who was soon to be banished from it for ever.

At Pontassieve, a small town and [illegible] the Sieve, a little above its junction with the Arno. The new road to Forlì branches off at this point. (Route 8.) From Pontassieve excursions are generally made to the three great sanctuaries of Tuscany—Vallombrosa, Camaldoli, and La Verna; the last of which is peculiarly interesting to the English traveller as the scene which furnished our great poet with the details of his "delicious Paradise." [*See Northern Hand Book.*] The road soon after leaving Pontassieve, following the bend of the river, turns rapidly to the south, and presents a succession of rich and beautiful landscapes which are not surpassed in Italy. About midway between Pontassieve and Incisa, a bridge over the Arno leads to Ponte a Rignano. The Arno is crossed immediately opposite to

1½ Incisa (*Inn*, La Posta, indifferent), a small town in which the family of Petrarch had its origin. We now proceed along the left bank of the Arno, passing through Figline to S. Giovanni.

Large quantities of fossil bones have at various times been discovered in the valleys north of Figline, at Monte Carlo, near San Giovanni, associated with fresh-water shells, near Levane and Montevarchi, and in the plain of Arezzo. The Italian antiquaries, ignorant of natural history, and eager to connect everything on this road with Hannibal, at once proclaimed them to be the remains of the Carthaginian elephants. The fossil bones include those of the mastodon, hippopotamus, elephant, rhinoceros, and hyena. The upper Val d' Arno is remarkable for its interesting strata, abounding in fresh-water testacea, which may be studied with great advantage at Monte Carlo, about a mile south-east of San Giovanni. These curious formations, evidently the deposits of a fresh-water lake, will afford much interest to the geologist who has time to linger on this road.

1 S. Giovanni. This little town is memorable as the birthplace of Masaccio; it recalls also the name of another native painter, Giovanni Manozzi, better known as *Giovanni da S. Giovanni*, extolled by Lanzi as one of the best fresco-painters of Italy. In the *Cathedral* are still to be seen some interesting examples of his bold and original style: on the left steps ascending to it is his fresco of the Annunciation; on the right, the Sposalizio; at the high altar is the Beheading of St. John, and in the right aisle the St. Joseph. In the adjoining church of S. Lorenzo is a painting of the Virgin and Child, with saints, by the school of Siena; the Madonna at the altar of the right aisle is by *Masaccio*. On the left of the door is shown the miserable spectacle of a withered body of a man, built up in the church-wall, and discovered a few years ago during some repairs. It still remains in its original position, but nothing is known of its history.

At Montevarchi, the chief market and agricultural town of the valley, the road begins to leave the Arno, and crosses a small stream called the Ambra, shortly before it arrives at Levane. Montevarchi is often made a sleeping-place by the vetturini. It is the seat of the Accademia Val d' Ancese, the mu-

seum of which, rich in fossil remains, is well worth a visit from the scientific traveller.

1 Levane (*Inn*, La Posta, tolerable).

1 Ponticino, a mere post-station.

A few miles before reaching Arezzo, near the village of Prat'antico, the road crosses the Chiana canal, by which the beautiful and fertile Val di Chiana, the ancient "Palus Clusina," regarded as the granary of Tuscany, is drained.

1 AREZZO. (*Inns:* Albergo Reale degli Armi d'Inghilterra; La Posta, very good.) This ancient Etruscan city, one of the most powerful cities of the league, is beautifully situated on the declivity of a range of hills which give it the form of an amphitheatre. Its walls are undoubtedly Etruscan, and it abounds not only in ecclesiastical antiquities of the middle ages, but in historical associations with many illustrious names in Italian literature and art. It was the birthplace of Mecænas, Petrarch, Vasari, and a long list of eminent men in every branch of human knowledge—so long, indeed, that the historian Villani attributes their number to the influence of the air; and Michael Angelo, who was born at Caprese in the neighbourhood, good-humouredly complimented Vasari, by attributing his talent to its climate: "Se io ho nulla di buono nell' ingegno, egli e venuto dal nascere nella sottilità dell' aria del vostro paese di Arezzo." One of the most celebrated natives of Arezzo in modern times is Count Fossombroni, the present prime minister of Tuscany. The renown acquired by this patriotic nobleman as an engineer and mathematician, in connection with the draining of the Maremma, has been already noticed (p. 179), and his history of the works in the Val di Chiana is justly regarded as the record of a new era in hydraulic engineering. The population of Arezzo is rather more than 10,000 souls. It is a neat and well-paved city, with wide and even handsome streets; and its houses wear an appearance of comfort which gives it a homely and pleasing character.

Independently of its interest as an Etruscan city, *Arretium* was famous in very early times for its vases of red clay of a bright coral colour, which Pliny says were equal to those of Samos and Saguntum. It twice contended against the Romans, but without success, and was the head-quarters of Flaminius and the Roman army prior to the disastrous battle of Thrasimene. In the middle ages, during the contests of the Guelphs and Ghibelines, Arezzo contended vigorously against Florence, but at length fell under her power. During the revolutionary excitement of 1799 the inhabitants rose in insurrection against the French authorities, and committed very great atrocities. They afterwards had the rashness to oppose the army of Mounier at Prat'antico; which the French general resented by sacking a large portion of the town and destroying its defences.

In the *Piazza Maggiore* are the magnificent *Loggie* constructed by *Vasari*, and considered his masterpiece in architecture; they comprise also the theatre and custom-house.

The Church of *Sta. Maria della Pieve*, the most ancient in the city, dates from the beginning of the ninth century, and is supposed to occupy the site of a temple of Bacchus. It was repaired in 1216, by *Marchione*, a native architect, with the addition of the front and campanile. In these repairs, however, the paintings of the old church, by the school of Giotto, unfortunately perished. The front has three open colonnades, like the Duomo of Pisa, containing no less than fifty-eight columns, some of which are round, some multangular, and some twisted; indeed the whole church bears evidence of being composed of fragments from other buildings. The middle column of the third story is a caryatid. The doorway is round-headed, resting on six columns with Corinthian capitals, and various bas-reliefs and statues. The campanile has five stories of columns with fantastic capitals. The whole building presents a singular mixture of facility of style with irregularity of detail. In the in-

terior the arches are either semicircular or obtusely pointed; behind the high altar is the fine picture of St. George, by *Vasari.*

The *Cathedral,* in the Upper Town, is an imposing specimen of Italian Gothic. The piazza in which it stands recalls in many characteristic features the English cathedral close. It was commenced in 1256, and completed by Marchione at the end of that century: the altar and the Ubertini chapel were added about 1290. The interior of this majestic edifice is characterised by a gloomy magnificence which gives it a sombre and perhaps overpowering effect. The compartments of its ceiling, ornamented with gold stars on an azure ground, were painted by Andrea and Feltrino in 1341; and its brilliant painted windows were executed early in the fifteenth century by Guillaume de Marcillat, a French Dominican, who was afterwards prior of Arezzo. It is difficult to imagine anything finer than these paintings. The tall lancet-windows of the Tribune have been compared to, even preferred to the "Five Sisters" of York Minster; and one, representing the Calling of Matthew, was so highly prized by Vasari, that he says "it cannot be considered glass, but rather something rained down from heaven for the consolation of men." At the high altar, the marble screen by *Giovanni di Pisa,* in 1286, covered with bas-reliefs illustrating the life of S. Donato, patron of the city, and with numerous small statues, is one of the best examples of that great sculptor: in the middle compartment are the Madonna and Child; on one side is St. Donato, and on the other is St. Gregory, whose bust is a portrait of Pope Honorius IV. The series representing the actions of S. Donato, and the bas-relief of the Death of the Virgin, are very fine. Vasari, in his description of this monument, says that it cost 30,000 golden florins, and was esteemed so precious and so rare, that Frederick Barbarossa passing through Arezzo after his coronation at Rome, extolled and infinitely admired it; "ed, in vero," he adds, "a gran ragione." In the chapel of St. Matthew are the remarkable paintings by the Florentine *Franciabigio.* The Crucifixion is by *Spinello Aretino,* "di una vivissima fantasia," as Lanzi calls him. The Magdalen, by *Pietro della Francesca,* the celebrated painter of Borgo San Sepolcro, and his other works executed in Arezzo, are extremely interesting, as they are said to have given Raphael the idea of some of his frescoes in the Vatican.

The fine tomb of Guido Tarlati, of Pietramala, the warrior bishop and chief of the Ghibelines, excommunicated by the pope, whose life was one of the most dramatic in the personal history of the period, is another interesting example of the revival. It was executed between 1320 and 1330 by *Agostino* and *Angelo da Siena,* from the design, as Vasari supposed, of Giotto; it appears doubtful, however, whether the great painter gave the design, but he certainly recommended Angelo and Agostino as the fittest sculptors for the work. The history of the ambitious prelate is given in sixteen compartments, in which the figures, although small, are worked out with singular delicacy and precision, surprising works for the time, and worthy of the highest place among the early specimens of art after its revival. The subjects are as follows:—1. Guido taking possession of his bishopric; 2. His election as their general-in-chief by the people of Arezzo in 1321. 3. Plunder of the city, which is represented under the form of an old man. 4. Guido installed Lord of Arezzo. 5. His restoration of the walls. 6. His capture of the fortress of Lucignano. 7. Capture of Chiusi; 8. of Fronzola; 9. of Focognano; 10. of Rondine; 11. of Bucine; 12. of Caprese; 13. of Laterina; 14. of Monte Sansovino. 15. The Coronation of the Emperor Louis of Bavaria, in S. Ambrogio, at Milan. 16. The Death of the Bishop.—Besides these subjects, the figures of priests and bishops on the columns separating the compartments are beautiful as works of art.

The tomb of Pope Gregory X., exe-

cuted shortly after his death, by Margaritone, is also worthy of attentive study. This able and enlightened pope, whose glorious pontificate comes upon us like an oasis in the desert of Italian history during the thirteenth century, was seized with illness at Arezzo, and died there suddenly in 1276. He was on his return to Rome to make the final preparations for a new crusade to the Holy Land, in which he had enlisted Rudolph of Hapsburg, Philippe le Hardi, Edward of England, the King of Arragon, and indeed all the principal potentates of Europe. In the Baptistery is a fresco of St. Jerome in the Desert, attributed to *Giotto*. Near it is a modern work, the Martyrdom of S. Donato, which first established the reputation of *Benvenuti*. His great picture, Judith showing the head of Holofernes, one of the finest productions of modern art, is in the chapel consecrated, about 1802, to the miraculous image of the Virgin. In this same chapel is the fine painting of Abigail going to meet David, by *Sabatelli*, a contemporary and not inferior artist. Over one of the side doors of this cathedral are suspended some fossil tusks, which the citizens still regard as relics of the elephants of Hannibal. Among other tombs of eminent natives, that of Redi, the natural philosopher, poet, and physician, whose style was considered of such high authority by the Accademia della Crusca, when compiling their dictionary, may be particularly mentioned. He died in 1698. The archives of the cathedral are worthy of a visit: they contain about 2000 documents, among which is an almost complete series of Imperial diplomas, from Charlemagne to Frederick II., in favour of the church of Arezzo. The marble statue of Ferdinand de' Medici is by *John of Bologna*, assisted by his pupil *Francavilla*.

The church of the *Badia di Sta. Flora* is remarkable for the architectural painting on its cupola, by the famous master of perspective *Padre Pozzi*; it is one of the wonders of Arezzo. In the refectory is the immense painting of the Banquet of Ahasuerus, by *Vasari*, who has introduced his own portrait under the disguise of an old man with a long beard.

The church of *S. Francesco* is celebrated for the remains of the remarkable frescoes by *Pietro della Francesca*, so much praised by Vasari; they represent the History of the Cross, and the Vision and Victory of Constantine, the latter of which gave Raphael the idea of his great Battle in the Vatican. They were much damaged a few years back by retouching. The sketch for the Vision was in Sir Thomas Lawrence's collection, and was published in London by Mr. Ottley.

The church of *S. Angelo* and its celebrated fresco by *Spinello Aretino* have been lately destroyed. This fresco represented the Fall of the Angels, and Vasari and Lanzi relate that the artist had given Satan so monstrous an aspect that he haunted him in his dreams, and demanded why he had painted him in so horrible a form. Spinello is said to have died mad shortly after this adventure.

The *Palazzo Pubblico*, built in 1332, was originally Gothic, but has been modernised without the least regard to its ancient architecture. It contains a small collection of paintings by native artists; on the front is a curious series of armorial bearings of the successive Podestàs, amounting to many hundreds, and including some remarkable names.

The *Fraternità*, built in the fourteenth century, has a majestic Gothic front and porch of exceeding richness flanked by two lancet windows; it was founded originally for the relief of the poor, and as a provision for widows and orphans; with these objects are now combined a museum of antiquities and natural history, and a library containing upwards of 10,000 volumes. The museum is very interesting, particularly its collection of Roman and Etruscan remains.

The *Museo Bacci*, formed by the Cav. Bacci, with the addition of the valuable Rossi museum, has a reputation which is not confined to Italy.

The large Etruscan vase found near Arezzo, representing the Combat of the Amazons, is well known to the archæologists of the north. It has also an interesting collection of the vases of red stamped clay described by Pliny, and for the manufacture of which Arezzo in his day was famous. A large Etruscan coin in the museum weighs upwards of two pounds.

Little now remains of the Roman ruins of Arezzo; the massive walls in the gardens of a monastery, which are shown as the most important, are supposed to be those of an amphitheatre. The spot, moreover, is interesting for the fine view which it commands over the whole town.

Like Venice and Bologna, Arezzo has its illustrious houses, associated with the memories of great names. They are generally marked by tablets or figures, inscribed with the names of those who were born within their walls; and they occur so numerously, that scarcely a street is without its [illegible]. This custom has been greatly [illegible] recent travellers, and we [illegible]; few persons are so much interested by these memorials as strangers, and their more frequent employment in England would associate many an interesting house, not only in the older streets of London, but in most of our provincial towns, with the greatest names in our history.

The most remarkable house in Arezzo is that in the Sobborgo del' Orto, close to the cathedral, in which *Petrarch* first drew breath, Monday, July 20, 1504. A long inscription put up in 1810 records the fact; the room shown as the scene of his birth has retained no traces of antiquity. Close to it is the well near which Boccaccio has placed the comic scene of Tofano and Monna Ghita, his wife; Tofano, being shut out at night, feigned to jump in, but merely threw down a large stone, —a stratagem which was successful in frightening his wife, and immediately obtained him admission.

In the Strada San Vito is the house of *Vasari*, still preserved nearly in its original state, and containing several excellent works by that accomplished and industrious artist.

Among the eminent natives of Arezzo, beside those already mentioned, may be noticed Leonardo Aretino, the Florentine historian; Pietro Aretino, the satirist; Fra Guittone, the inventor of musical notation; Guittone, the poet, mentioned by Dante in the Purgatorio; and Margaritone, the painter, sculptor, and architect of the thirteenth century.

The red sparkling wine of Arezzo has been celebrated for ages, and still enjoys its reputation; Redi notices its fine qualities in the following lines:

> "O di quel che vermiglinzzo,
> Brillantuzzo,
> Fa superbo l'Aretino."

An excellent road leads from Arezzo to Borgo San Sepolcro and Città di Castello; communicating with the new road across the Apennines from Borgo (Route 19), and with the roads from Città di Castello to Gubbio (Route 20), and from Città di Castello to Perugia (Route 21).

[An interesting excursion may be made from Arezzo through the Val di Chiana to Chiusi and Città della Pieve (Route 23), one of the richest agricultural districts in Italy, or perhaps in Europe. The valley of the Chiana (Clanis), extending from the lake of Chiusi to the Chiusa de' Monaci, near where it enters the Arno, remained a pestilential marsh until towards the middle of the last century, when a mode of drainage was adopted peculiar to Italian hydraulic engineering, —that of Colmates, which is effected by carrying the torrents charged with alluvium into the marshy portions, allowing them to deposit the mud thus brought down, by which the subjacent soil is raised, and a fall for all stagnant waters procured. By this means the valley of the Chiana, by which Dante illustrates the pestilent fevers of the tenth *bolgia* of the Inferno—

> "Qual dolor fora, se degli Spedali
> Di Val di Chiana, tra' Luglio e 'l Settembre:"
> *Inf.* xxix.—

is now reduced to one of the most fertile districts of Tuscany, rich in corn, vines, and hemp, peopled by a healthy peasantry, and studded with numerous villages. These operations, begun under the direction of the celebrated mathematicians of the school of Galileo—Torricelli and Viviani—have been completed under that of the present patriotic prime minister of Tuscany, Count Fossombroni, one of the last of that celebrated school of mathematicians and engineers, which, commencing with Galileo, will close with himself.

The agriculturist will do well to visit some of the different farm-houses erected by the grand-duke (Fattorie) on a very large and scientific scale, especially those of Crete, Fojano (the Ad Græcos of the Iter Anton.), Dolciano, &c.; in all of which the mode of preserving grain in underground chambers is worth his observation.

To the scientific traveller the valley of the Chiana presents a phenomenon in physical geography nearly unparalleled—the change in an opposite direction which the waters of the Clanis now take. In the early centuries of our era the whole of the waters of the Clanis, with probably a portion of the waters of the Upper Arno, ran into the Tiber, and a considerable portion of the former did so in the middle ages; but in consequence of the elevation of the valley by natural means and those above described, the whole of the waters of the Chiana now empty themselves into the Arno.

For a more detailed description of this curious change, as well as of the means adopted to drain the valley, the reader is referred to Count Fossombroni's celebrated work, "Memorie Fisico-Storiche sopra lo Val di Chiana," recently reprinted in an 8vo. volume at Montepulciano.

The Via Cassia ran along the west side of the Val di Chiana; Fojano, the ancient Ad Græcos, being one of the principal Roman stations upon it.

As connected with the hydraulic works of the Val di Chiana, we would advise the traveller to visits the locks, or Chiusa de' Monaci, not far from Arezzo, where the Chiana enters the valley of the Arno; and the locks of Valiano, near Chiusi, by which the emptying of the lakes of Chiusi is regulated.—J. B. P.]

On leaving Arezzo, the road proceeds along the rich and fertile Val di Chiana, skirting the base of the hills which separate it from the valley of the Tiber.

A short distance from the walls of Arezzo is *Olmo*, a village so called from a gigantic elm, to which tradition had given an age as ancient as the time of Hannibal. It was so large that ten men could hardly embrace it, and when destroyed by the French its boughs are said to have filled a hundred carts.

1 Rigutino, a post-station.

Between this and Camuscia the road passes through *Castiglione Fiorentino*, which the vetturini generally make one of the resting-places between Rome and Florence. Castiglione is not without its pictures. The church of *Sta. Maria della Pieve*, in the upper town, built in the fourteenth century, contains a Madonna and S. Giuliano, and a St. Michael, by *Bartolommeo della Gatta*, whose works are so highly praised by Vasari. In *S. Francesco* is a painting by *Vasari*, representing the Virgin, St. Anne, St. Francis, and St. Silvester. The scenery from the terrace of the upper town commands the broad valley of the Chiana forty miles in length, while in the foreground it presents one of the richest districts of Italy, abounding in vineyards and in every kind of agricultural produce.

1 Camuscia; a post-station and inn at the junction of the high post-road, with some country-roads leading to rich villages and towns in different parts of the valley; one of these leads to Fojano, Lucignano, Asinalunga, &c.; another to Chiusi and Montepulciano; while a third conducts us up the mountain to *Cortona*, one of the most interesting Etruscan cities in this part of Tuscany, which travellers should on no account pass by without devoting at least a day to its examination.

[CORTONA, one of the most ancient

of the twelve cities of the Etruscan league, occupies, like nearly all the cities of that wonderful people, a commanding position on the very summit of a mountain. As the Corytus of Virgil, it will at once be recognised by the classical tourist as the scene of the murder of Jasius by Dardanus, and of the subsequent flight of the latter into Asia Minor:

"Hinc illum Corythi Tyrrhenâ à sede profectum
Aurea nunc solio stellantis regia cœli
Adcipit, et numerum divorum altaribus addit." *Æn.*, vii. 205.

This mythological antiquity carries us back to an age long anterior to Troy; and yet, while the site and even existence of the latter city is called in question, Cortona retains her ancient walls in many places unchanged. Its antiquity, indeed, independently of that given to it by classical fiction, is proved by authentic and historical evidence to be equalled by few other towns in Italy. It was founded, according to Dionysius of Halicarnassus, by the Pelasgi, who advanced into central Italy from their first settlement at the mouth of the Po, and there founded and fortified Cortona and other colonies. The present town lies within its ancient circuit; the modern gates seem to occupy the ancient positions; and the gigantic wall, formed of oblong and square blocks laid together almost in horizontal courses, without cement, is preserved for nearly two-thirds of its extent. Here and there its course is interrupted by Roman works or modern repairs, but its magnificent masonry is generally well preserved, and still appears fitted to survive another three thousand years. Besides the walls there are several other objects of Etruscan antiquity to engage attention. Outside the town, about half a mile from the Porta S. Agostino, is an Etruscan tomb about seven feet square, called the "Grotto of Pythagoras," a singular title, considering that the father of Pythagoras was reputed to be one of the Tyrrhenian or Pelasgic settlers who retired to the islands of Asia Minor after their expulsion from Attica. The construction of its roof and the massive blocks of sandstone which compose its sides are equally remarkable. The "Pozzo di Giuseppe," another Etruscan structure; some remains of baths on the ascent to Sta. Margherita, miscalled a temple of Bacchus; a mass of ruin below the castle, another near the hospital, and one still finer near the Porta Montanina, are also worthy of examination. In the *Museum* of the Academy there is a small collection of antiquities, among which is the celebrated bronze generally considered to be a figure of Victory. But the town is worthy of a richer collection, and indeed, if all that has been sold of the antiques found here had never been permitted to leave the town, the museum of Cortona would be one of the finest in Italy. There are two other museums, the Museo Corazzi, and the Museo Venuti, founded by the able antiquary Ridolfino Venuti.

The *Accademia Etrusca*, referred to above, was founded in 1726, by the same eminent antiquary; it is at present lodged in the Palazzo Pretorio, where are also the library and museum. The Academy has published ten volumes of memoirs; its president is honoured with the title of "Lucumo," the ancient name of the kings of Etruria. The Library, called the Biblioteca Ponbucci, has a beautifully written MS. of Dante, and a MS. called the "Notti Coritane," in twelve volumes folio, a remarkable collection of conversations on archæological subjects, but unfortunately imperfect.

The *Cathedral*, said to be as old as the tenth century, was restored by Galilei, the Florentine architect of the last century. It has several fine paintings, among which are the Deposition from the Cross, by *Luca Signorelli*, who was a native of Cortona; and the Annunciation, by *Pietro da Cortona*, another native painter. The most remarkable monument preserved here is the great sarcophagus, which the local antiquaries, eager to identify every-

thing with Hannibal's invasion, have honoured by calling it the tomb of the consul Flaminius. Its fine bas-relief representing the combat of the Centaurs and Lapithæ is clearly referrible to a later period of Roman art, so that there can be no authority for the tradition which regards the sarcophagus as the sepulchre of the unfortunate consul. Another tomb is that of Giambattista Tommasi, named by Pius VII. Grand-Master of Malta in 1803, on the disgrace of Hompesch; an empty title which he retained only two years, and died in 1805, within a few months of his feeble predecessor.

The Church and Convent of *Santa Margherita* occupy the summit of the mountain on which Cortona is placed; they are surrounded by plantations of cypresses, and the view they command is one of the finest panoramas which can be imagined. Its majestic Gothic architecture is by *Niccolò* and *Giovanni di Pisa*, whose names are seen inscribed on the tower. The Tomb of Sta. Margherita is a remarkable work of the thirteenth century; its silver front was presented, together with the crown of gold, by *Pietro da Cortona*, when he was raised to the dignity of a noble by his native city; and the front is said to have been designed by him. Among the paintings are the Dead Christ, by *Luca Signorelli*, "opera," says Vasari, "delle sue rarissime;" the St. Catherine, by *Baroccio;* the Conception, with St. Margaret, St. Francis, St. Domenic, and St. Louis, by the elder *Vanni;* the Virgin, with St. John the Baptist, St. Elizabeth of Hungary, and St. Blase, by *Empoli;* and an old but expressive fresco representing St. Margaret finding the dead body of her lover.

The Church of *Gesù* also contains some remarkable pictures. The Last Supper, by *Luca Signorelli*, is one of his most original and expressive works, and is characterized by Lanzi as being marked by a beauty, a grace, a colouring, approaching to a modern painting. It represents the Saviour standing in the midst of his disciples, distributing the bread to them as they kneel on either side. An Annunciation and a Nativity are also by *Luca Signorelli*. Another very expressive Annunciation is by *Beato Angelico da Fiesole*. The unfinished Madonna throned, with St. Ubaldo and St. Roch, is by *Jacone*, the Florentine painter.

The Gothic church of *S. Francesco*, dating from the twelfth century, has one of the finest works of *Cigoli*, the Miracle of St. Antony's Mule which converted a heretic.

The church of *S. Domenico*, dating from the first half of the thirteenth century, contains another of those charming works by which *Beato Angelico* raised the purity and devotional character of early Italian art. It represents the Virgin surrounded by saints, with the date 1440, and an inscription stating that it was presented by Cosmo and Lorenzo de' Medici to the monks of this convent, on condition that they would pray for their souls. The Assumption is by *Pietro Panicale*, of Perugia, who must not be confounded with Masolino Panicale, the Florentine painter. The Assumption with St. Jacinto is by *Palma Giovane*.

The church of *S. Agostino* contains one of the best works of *Pietro da Cortona*, the Virgin, with St. John the Baptist, St. James, St. Stephen, and St. Francis; and a painting by *Empoli*, representing the Virgin, St. John the Baptist, and S. Antonio Abate.

A road from Cortona, through Contesse and S. Marco, leads into the high road a few miles north of Ossaia, without the necessity of returning to Camuscia.]

On leaving Camuscia, the road soon reaches the Tuscan frontier village of *Ossaja*, the station of the custom-house, where in returning from Rome baggage and passports are examined.

The Papal frontier is at Monte Gualandro, where a *lascia passare* is useful, as it prevents a search, but a fee generally saves all trouble. A short distance beyond this, after passing the *Ponte di Sanguinetto*, the road descends to the post station of Case del Piano.

1½ Case del Piano. (*Inn*, La Posta.) [A third horse is necessary from hence to Camuscia, and two additional for carriages with four or six horses.]

On leaving Camuscia, the first view of the *Lake of Thrasimene* will naturally recall to the classical traveller the memorable battle fought upon its banks, upon the very spot, indeed, which he must pass between that station and Passignano. The details of that disastrous action, "one of the few defeats," says Livy, "of the Roman people," are fully given by that historian and by Polybius; but the local features of the country, as they may still be traced, are nowhere so accurately described as in the following note of Sir John Hobhouse to the fourth canto of 'Childe Harold:'—

"The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Case del Piano, the next stage on the way to Rome, has for the first two or three miles scarcely a hill before him, but more particularly on the right, that flat land which Hannibal had wasted in order to induce the Consul Flaminius to move from Arezzo. On his left, and in front of him, is a ridge of hills bending down towards the lake of Thrasimene, called by Livy 'montes Cortonenses,' and now named the Gualandro. These hills he approaches at Ossaja, a village which the itineraries pretend to have been so denominated from the bones found there: but there have been no bones found there, and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little, but does not pass into the roots of the mountains until the sixty-seventh milestone from Florence. The ascent thence is not steep, but perpetual, and continues for twenty minutes. The lake is soon seen below on the right, with Borghetto, a round tower, close upon the water; and the undulating hills partially covered with wood, amongst which the road winds, sink by degrees into the marshes near to this tower. Lower than the road, down to the right amidst these woody hillocks, Hannibal placed his horse, in the jaws of, or rather above, the pass, which was between the lake and the present road, and most probably close to Borghetto, just under the lowest of the 'tumuli.' On a summit to the left, above the road, is an old circular ruin, which the peasants call 'the tower of Hannibal the Carthaginian.' Arrived at the highest point of the road, the traveller has a partial view of the fatal plain, which opens fully upon him as he descends the Gualandro. He soon finds himself in a vale enclosed to the left, and in front, and behind him by the Gualandro hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the right and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills. It then, indeed, appears 'a place made as it were on purpose for a snare,' *locus insidiis natus.* Borghetto is then found to stand in a narrow marshy pass close to the hill and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity. There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped, and drew out his heavy-armed Africans and Spaniards in a conspicuous position. From this spot he despatched his Balearic and light-armed troops round through the Gualandro heights to the right, so as to arrive unseen and form an ambush among the broken acclivities which the road now passes, and to be ready to act upon the left flank and above the enemy, whilst the horse shut up the pass behind. Flaminius came to the lake near Borghetto at sunset; and, without sending any spies before him, marched through the pass the next morning before the

day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre. The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him, at Borghetto. Thus the Romans were completely enclosed, having the lake on the right, the main army on the hill of Torre in front, the Gualandro hills filled with the light-armed on their left flank, and being prevented from receding by the cavalry, who, the farther they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal, and moved down from his post on the height. At the same moment all his troops on the eminences behind and in the flank of Flaminius rushed forwards as it were with one accord into the plain.

"There are two little rivulets which run from the Gualandro into the lake. The traveller crosses the first of these at about a mile after he comes into the plain, and this divides the Tuscan from the Papal territories. The second, about a quarter of a mile farther on, is called 'the bloody rivulet;' and the peasants point out an open spot to the left between the 'Sanguinetto' and the hills, which, they say, was the principal scene of slaughter. The other part of the plain is covered with the thick-set olive-trees in corn-grounds, and is nowhere quite level except near the edge of the lake. It is, indeed, most probable that the battle was fought near this end of the valley, for the six thousand Romans, who, at the beginning of the action, broke through the enemy, escaped to the summit of an eminence which must have been in this quarter, otherwise they would have had to traverse the whole plain, and to pierce through the main army of Hannibal.

"The Romans fought desperately for three hours; but the death of Flaminius was the signal for a general dispersion. The Carthaginian horse then burst in upon the fugitives; and the lake, the marsh about Borghetto, but chiefly the plain of the Sanguinetto and the passes of the Gualandro, were strewed with dead. Near some old walls on a bleak ridge to the left, above the rivulet, many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the 'stream of blood.'"

The Lake of Thrasimene, which has scarcely changed its ancient name in the modern one of *Lago Trasimeno*, is a beautiful sheet of water about thirty miles in circumference, and in some parts as much as four miles across. It is surrounded by gentle eminences covered with oak and pine, and cultivated with olive-plantations down to its very margin. The hills around it gradually increase in elevation as they recede from the lake, and rise into mountains in the distance. It has three islands, the Isole Maggiore and Minore, opposite Passignano, and the Isola Polvese in its southern angle. On the *Isola Maggiore* is a convent, from whence the view over the lake and its shores is one of those glorious prospects so abundantly scattered across the path of the traveller in Italy, and little known because he will not find time or step out of his way to enjoy them. The lake abounds in excellent fish, particularly in eels, carp, tench, and pike, a small fish called the *lasca* and the *regina*, both excellent in flavour. In recent years the bed of the lake has been gradually elevated by the vast quantity of alluvial matter carried into it, and several suggestions for draining it have been made, which might be effected without much difficulty. The value of the land which would thus be reclaimed has been estimated at 500 times the amount now produced by the fisheries.

The Lake of Thrasimene and its historical associations give an interest to this road, independently of its picturesque attractions, which is not felt

in any other approach to Rome from the north.

"I roam
By Thrasimene's lake, in the defiles
Fatal to Roman rashness, more at home;
For there the Carthaginian's warlike wiles
Come back before me, as his skill beguiles
The host between the mountains and the shore,
Where Courage falls in her despairing files,
And torrents, swoll'n to rivers with their gore,
Reek through the sultry plain, with legions scatter'd o'er,
Like to a forest fell'd by mountain winds;
And such the storm of battle on this day,
And such the frenzy, whose convulsion blinds
To all save carnage, that, beneath the fray,
An earthquake reel'd unheededly away!
None felt stern Nature rocking at his feet,
And yawning forth a grave for those who lay
Upon their bucklers for a winding-sheet;
Such is the absorbing hate when warring nations meet!

[illegible] scene is Thrasimene now;
[illegible] sheet of silver, and her plain
[illegible] savage save the gentle plough;
[illegible] rise thick as once the slain
[illegible] their roots are; but a brook
[illegible]—
[illegible] of scanty stream and bed—
[illegible] blood from that day's sanguine
[illegible]
[illegible] tells ye where the dead
[illegible] wet, and turn'd the unwilling
[illegible]."

Byron.

[An additional horse is necessary from Case del Piano to Magione.]

Leaving Case del Piano, the road skirts the shore of the lake amidst scenery of exceeding beauty. *Passignano*, a dirty village through which it passes, is sometimes chosen by the vetturini as a resting-place; the inn is very tolerable. On the ascent of the lofty hill of Torricella, where the road leaves the lake to descend into the plain, the view looking back over the lake is one of the most charming prospects in the journey.

I Magione, a post-house on the summit of a commanding eminence, surmounted by an isolated square tower of tall and imposing aspect, richly overgrown with ivy, and still presenting its vaults, halls, and machicolations, which carry the mind back to the contests of Braccio and Sforza, when this solitary tower must have been a place of considerable strength. [An additional horse is required by the tariff between this station and Perugia, both ways.]

From Magione the road descends rapidly into the fertile valley of the Caina, a small stream, which it crosses in the descent, and then gradually rises as it approaches the long and lofty mountain-ridge which divides the valleys of the Caina and the Tiber, and on the top of which Perugia is built. The fine old Gothic monastery, formerly belonging to the Templars, and now a palace of Cardinal Doria, forms, with its ancient towers and lofty campanile, a conspicuous object from the road. The ascent from the foot of the hill of Perugia to the city gates is so steep, that additional horses or oxen are required to assist the post-horses in accomplishing it.

PERUGIA. [*Inns:* Europa, on the Corso, an ancient palace, very good; La Gran Bretagna, a more recent inn, also very good and comfortable.]

This interesting and polished city is unfortunately one of those which the English traveller has been led to regard as a mere post-station, where he may change horses or find accommodation for a night. Few of the many hundreds who travel annually from Florence to Rome have any idea that Perugia is in itself a museum of art, and that no place can be more appropriately selected as head-quarters by a traveller who desires to study on the spot the works of that peculiar school of which it forms the seat and centre. Still fewer have an idea that Perugia affords the means of making a series of excursions to the sepulchres and cities of ancient Etruria—to many of them, at least, which are not so easily accessible from any other quarter. And when its own attractions are considered, its galleries and palaces, its churches, museums, and public institutions, there can be no doubt that few countries in Europe can produce a provincial city more calculated to repay the residence of the intelligent tourist.

Perugia, the ancient Perusia, was one of the most important cities of the Etruscan league, and is scarcely inferior in antiquity to Cortona.

Its history in the middle ages is not less interesting than that of Bologna or Siena, although the struggles of this free city against the growing power of the popes, and the contests which followed between the popular party and the nobles, differ little from those which were the immediate precursors of the fall of nearly all the Italian republics. But the events which peculiarly mark the history of this city bring before us one of the most extraordinary men whose characters were formed by the circumstances of this eventful period. This celebrated personage, Braccio Fortebraccio da Montone, the rival of the illustrious Sforza, and like him the founder of a new school of military tactics, was born at Perugia. As the commander of the Florentine army he attacked his native city, after its surrender to Ladislaus king of Naples, who was supported by his great rival Sforza. In 1416 Braccio commenced his memorable siege of Perugia; the inhabitants gallantly resisted, and at length called to their aid Carlo Malatesta, lord of Rimini, who was immediately defeated, in the neighbourhood of the city, by Tartaglia da Lavello, one of Braccio's lieutenants. The citizens then surrendered, and received Braccio as their lord, July 19th, 1416. His rule was marked by a wise and conciliating policy, and this eminent warrior, whose name yet lives on a hundred battle-fields of Italy, proved himself one of the best rulers of his time. He recalled the nobility, reconciled the factions of the city, and administered justice with an impartial hand. The political existence of Perugia ended at his death, and the city returned to the dominion of the church. Its affairs were administered by the Baglioni family, under the authority of the popes; but the ambition of this noble house brought them into collision both with the people and the popes. After several contests for supremacy, Paul III. succeeded in reducing the city to subjection, and, after destroying all remains of its ancient institutions, directed the construction of the present citadel as an effectual means of repressing any future outbreak. From that time Perugia has with few exceptions remained in passive obedience to the church. During the disasters attendant on the French invasion it shared the fate of the other Italian cities, and became one of the component parts of the Roman or Tiberine republic.

In connection with these historical events, the plagues of Perugia may be noticed. During the fourteenth and two following centuries the city was frequently visited by this pestilence; in that of 1348, 100,000 persons are said to have perished, and in that of 1524 Pietro Perugino was among its victims.

Perugia is now the capital of the second delegation of the Papal States, and is consequently governed by a Monsignore or prelate. The delegation includes in superficial extent 245 square leagues, and a population of 202,660 souls. The population of the city in 1833 was 18,301. The bishopric of Perugia was founded A.D. 57; St. Ercolano di Siria, one of the followers of St. Peter, was its first bishop.

School of Umbria.—As Perugia may be considered the centre of this school of painting, it will be useful to give a brief summary of such of its leading features as will enable the traveller more accurately to comprehend the examples he will meet with in its churches and galleries, and thus trace its influence on the masters of the Roman school. The school of Umbria is essentially characterised by the spiritual tendency of the art; the deep religious feeling and enthusiasm inspired by the great sanctuary of Assisi seems to have exercised an undivided sway over all the painters within the sphere of its powerful influences; and, like the school of Siena, it may be regarded as the transition from the classical style prevalent at Florence to that

devotional style which attained its maturity under Raphael. The oldest painters of the Umbrian school are *Martinello*, *Matteo di Gualdo*, and *Pietro Antonio da Foligno* (1422), whose works we shall hereafter meet with at Assisi. In the latter half of the same century occurs Niccolò di Foligno, better known as *Niccolò Alunno*, a superior and expressive painter, whose works still exist at Assisi and in his native city. *Fiorenzo di Lorenzo*, his contemporary, a rare and admirable master, who can only be studied at Perugia, and *Benedetto Bonfigli*, who seems to have followed the style of Gentile da Fabriano, were the immediate predecessors of Pietro Vanucci, of Città della Pieve, called *Pietro Perugino*, from the city of his adoption, who is the great master of this school. Perugino seems at first to have combined the styles of these earlier painters with the peculiarities of the Florentine school, and at length, striking out into an original path, introduced that style particularly his own, which exercised a great influence on the earlier works of his pupil Raphael. With Perugino may be associated *Bernardino Pinturricchio* and Andrea di Luigi, or *L'Ingegno*, his able contemporaries, and, according to Vasari, his scholars; but the Spanish *Lo Spagna* is considered, next to Raphael, the most eminent of all his pupils. Among the successors and imitators of Perugino are *Giannicola*, *Tiberio d'Assisi*, *Girolamo Genga*, and *Adone Doni*. To the Umbrian school some writers have also referred *Giovanni Santi* of Urbino, the father of Raphael, and *Francesco Francia*, who has been noticed in the account of the school of Bologna, to which he more properly belongs. Of the influence of the school of Umbria on the genius of Raphael, whose early powers were first developed here under the instructions of Perugino, it is not necessary to enter into an examination in this place. The question is treated fully in Kugler's "Hand-Book of Painting," to which the reader is referred for a more complete account of the several masters above mentioned.

The *Cathedral*, or Duomo, dedicated to San Lorenzo, dates from the end of the fifteenth century, and occupies the site of a more ancient church. Its fine bold Gothic, although as much as possible transformed into the Roman style, still presents many features for study; most of its pointed windows have been closed up, but its wheel window still remains. The porch on the side of the Corso is by *Scalza*, the celebrated sculptor of Orvieto. The interior is imposing, but its effect is somewhat impaired by its particoloured appearance. The chapel of the left nave contains the masterpiece of *Baroccio*, the Deposition from the Cross, painted while he was suffering from the effects of the poison given him while occupied at the Vatican, by some envious rivals who had invited him to a repast, in order that they might more easily accomplish their purpose. It was stolen by the French, and for some time after its restoration was in the Vatican. The richly painted window of this chapel is by *Constantine da Rosaro*, and *Fra di Barone Brunacci*, a monk of Monte Casino. The Chapel of the SS. Sacramento is remarkable as the design of *Galeasso Alessi*, the great architect of Perugia; the stucco ornaments are by *Scalza*. In the right nave is a marble sarcophagus, containing the remains of three popes—Innocent III., Urban IV., and Martin IV. In the chapel of S. Onofrio is an altarpiece by *Luca Signorelli*. At the sides of the altar are preserved two small statues in niches, pilasters, cornices, &c., the work of *Giovanni di Pisa*, formerly belonging to the monument of Martin IV., which was destroyed by the Papal Legate during the popular outbreak against Gregory XI. The celebrated Sposalizio of Perugino, formerly in the Capella del Santo Anello, was removed with the other spoils after the disastrous treaty of Tolentino, and is not now known to exist. The copy of it over the altar is a good painting by Cav. Wicar. This chapel is called "del Santo Anello," from an ancient ring of onyx or agate

preserved here, and highly venerated as the wedding-ring of the Virgin. In the apartments of the Sacristy are two pictures of St. Peter and St. Paul by *Giannicola*, and a Madonna and Child with S. Lorenzo and St. Nicholas, attributed to *Pinturicchio*. The Library contains several biblical rarities of great value; among which are the Codex of forty-two leaves, containing the ancient Italian version of the twelve chapters of the Gospel of St. Luke, in gilt letters, supposed to be of the sixth century, and a Breviary of the ninth.

There are upwards of 100 churches in Perugia, and about 50 monastic establishments. Of these the following are the most remarkable:—

The *Convent of S. Agnese* has two small chapels painted by *Pietro Perugino*. The first represents the Virgin, with St. Antony the Abbot, and St. Antony of Padua; the second, the Almighty in his glory. It is necessary to obtain permission to see these works.

The Church of *S. Agostino* contains two works of *Perugino* on the right and left of the entrance, one representing the Nativity, the other the Baptism of the Saviour. They originally formed a single picture, which was divided in 1603. In the right transept are two other pictures by *Perugino*, representing the Almighty in the midst of the Seraphim, and St. John and St. Jerome. The Adoration of the Magi is by *Domenico di Paris Alfani*, said to be designed by Rosso Fiorentino. In the left transept, over the door of the sacristy, is the Madonna, with St. Nicholas and St. Bernardin in glory, and St. Sebastian and St. Jerome below, by *Perugino*. The intagli and bas-reliefs of the seats of the choir are by Agnolo Fiorentino, from the designs of Perugino. In the Sacristy are eight small pictures framed, representing various Saints, by *Perugino*, a sketch by *Lod. Caracci*, another by *Guercino*, a fine head of the Saviour by the school of Michael Angelo, and four oblong pictures representing the Marriage of Cana, the Adoration of the Magi, the Circumcision, and the Preaching of St. John the Baptist; attributed to Pietro, but more probably executed by some of his able scholars; the Descent of the Holy Ghost is by *Taddeo Bartolo*, a remarkable painting, executed in 1403.

The *Confraternità di S. Agostino* adjoining has a superbly gilt roof, with paintings by *Orazio di Paris Alfani*, *Scaramuccia*, *Gagliardi*, &c. In the sacristy is a fine painting of the school of Pietro, dated 1510, and representing the Madonna and Child, with St. Sebastian and St. Augustin.

The Church of *S. Angelo*, a circular building, resembling S. Stefano Rotondo at Rome, has been considered a Roman building, or an ancient temple dedicated to Neptune; but it appears more probable that it was built in the fifth or sixth century, of ancient Roman materials. The interior has sixteen columns, evidently taken from other buildings, all differing in size, material, and in the design of the capitals. A Gothic doorway was added in the fourteenth century.

The Church of the Convent of *S. Antonio*, formerly remarkable for its altarpiece by Raphael and its Nativity by Perugino, has been despoiled of its great treasures. The altarpiece of Raphael has been dispersed among various collections; the two principal portions are at Naples, and the five small subjects of the Gradino are in England; two are at Dulwich, one in the collection of Mr. Samuel Rogers, one in that of Mr. Miles of Leigh Court, and the fifth in that of Mr. Whyte of Barron Hill.

The *Confraternità of S. Bernardino*, called also "La Giustizia," has a marble façade by *Agostino della Robbia*, interesting as a work of art, and curious as exhibiting the passage of the Gothic into the classic style. It is covered with arabesques and bas-reliefs, representing various miracles of the saint: in the niches are statues of S. Costanzo, S. Ercolano, the Angel Gabriel, and the Virgin at the Annunciation. The work bears the date of 1451, and has this inscription, *Opus Augustini Fiorentini Lapidicae*. In the church is

a Cross with the Crucifixion on a gold ground by *Margaritone*, with the date 1272. The altarpiece, representing St. Bernardin and the Saviour, is by *Benedetto Bonfigli*. In an inner chapel is a Madonna and Child, with St. Francis and St. Bernardin, by *Perugino*.

The church of *S. Domenico*, built in 1632 from the designs of Carlo Maderno, occupies the site of the famous church built by Giovanni di Pisa in 1304, which had fallen into decay. The west end, however, with its superb Gothic window, has been preserved, and on its inner walls are still visible some terra-cotta ornaments and statues executed by *Agostino della Robbia* in 1459. The lancet window has two transoms, and is filled with the most beautiful painted glass, executed by Fra Bartolommeo of Perugia in 1411. Its great treasure, however, is the *Monument of Benedict XI.* by *Giovanni di Pisa*, justly considered by Cicognara as one of the finest works of the revival. It was erected by Cardinal da Prato to the memory of the murdered pontiff, who is represented in a reclining posture full of grace and dignity, under a Gothic canopy, with two angels drawing aside the drapery. The canopy is supported by two spiral columns encrusted with mosaic; under its upper part are the Madonna and Saints. This able pope, whose virtues and talents had raised him from an humble station to the highest honours of the church, vainly endeavoured to reconcile the Bianchi and Neri of Florence, and to procure the recall of the latter from exile; he had to contend, on the one hand, with the most unscrupulous monarch of Christendom, Philip le Bel, and on the other with the cardinals, who were jealous of his independent authority. Benedict during his residence at Perugia had issued two bulls against Guillaume de Nogaret, and the other parties implicated in the seizure of Boniface VIII. at Anagni. Philip le Bel considered himself compromised by these excommunications, and, fearful that the pope might adopt more direct measures, he employed Cardinal Orsini and Cardinal Le Moine to compass his immediate death. This was done by sending a person disguised as a servant of the nuns of Santa Petronilla to present to the pope, in the name of the abbess, a basket of poisoned figs. Giovanni Villani accuses the cardinals of the act, while Ferreto of Vicenza states that they employed the pope's esquires as their agents. The unhappy pontiff struggled eight days against the poison, and at length died, July 4, 1304. The most remarkable painting in the church is the Adoration of the Magi in the left aisle, by *Benedetto Bonfigli*, with the date of 1460. The sacristy contains two long pictures by *Giannicola*, one representing St. Elizabeth and St. John the Baptist, the other the Madonna and St. John the Evangelist. The massive campanile, reputed one of the largest in Italy, was even taller than it is at present, but was reduced by order of Paul III. when the citadel was erected.

The church of *S. Ercolano*, a Gothic structure, was founded in 1297, and rebuilt in 1325, from the design of Fra Bevignate, a Silvestine monk. The frescoes of its walls and roof are by *Gian Andrea Carloni*, and bear the date of 1680. The sacristy contains a picture of St. Jerome by *Perugino*.

The church of the Convent of *S. Francesco*, originally a Gothic building, has several interesting paintings, although the greater part of its works of art have disappeared. On the right is the fine picture of St. John the Baptist, with St. Jerome, St. Sebastian, St. Francis, and St. Bernardin, by *Perugino*. In the left transept is the Martyrdom of St. Sebastian, by *Perugino*, painted in his seventy-second year, and exhibiting evidence of his declining powers. Among its other pictures are the Archangel Michael, by *Orazio Alfani*; the Dispute with the Doctors, by the same, which death prevented him from completing: the finely-finished Nativity by the same, painted in 1516; and the Padre Eterno, above this picture, attributed, but on insufficient grounds, to Raphael. Near it is the copy of the Entombment, by that great painter, now

in the Borghese Gallery, by the *Cav. d'Arpino*, which Paul V. substituted for the original picture. The chiari-scuri, representing Faith, Hope, and Charity, which one of the monks is said to have cut off when the picture was removing, are merely copies; the originals are in the Vatican. Over the altar near the sacristy is a Madonna and Child, with this inscription in Greek characters: "GRUO, M.CCC.LXXXIII, mense Junii." In the sacristy are eight pictures of great value as studies of costume, representing the miracles and events in the life of S. Bernardin, by *Vittore Pisanello;* and a Madonna by *Fiorenzo di Lorenzo*, with two Angels holding the instruments of the Passion, by *Benedetto Bonfigli*, introduced into the lower portion. In a side chapel, enclosed in a miserable box, are preserved the skull and bones of the illustrious *Braccio Fortebraccio*, the great captain of the middle ages, the conqueror of Rome, who ruled this his native city with more wisdom and justice than any of her other masters. He fell at the siege of Aquila, June 5, 1424, a few months only after his heroic rival Sforza, then commanding the forces of Joanna of Naples, perished in the Pescara. The body of Braccio was sent to Rome, where the pope had it interred in unconsecrated ground, as being that of an excommunicated person. Perhaps this may account for the profanation still shown to the remains of that great and honourable warrior. The wanton manner in which they are now exposed to the curiosity of travellers is a national reproach; and it is a disgrace to the Perugians that the bones of their illustrious captain have not yet received at their hands the honours of a tomb. The inscription on the box records that the bones were placed there in the pontificate of Eugene IV., and designates Braccio as "Italiæ militiæ parens."

The church of *S. Fiorenzo* likewise contains the ashes of a celebrated native of Perugia, *Galeasso Alessi*, the famous architect of the sixteenth century, who was buried here in 1572. There is no monument, nor even an inscription, to this great artist, whose genius did so much to embellish the cities of Italy. Surely there is public spirit enough in Perugia to make an honourable though tardy reparation to these two illustrious citizens.

The church of *Sta. Giuliana*, a Gothic edifice, built in 1292, is remarkable for its fine wheel window, and for a semicircular painting of the Almighty by *Perugino*.

The church of *Sta. Maria Nuova* contains some interesting pictures. The Adoration of the Magi is by *Perugino*, who has introduced his portrait. The altarpiece of the left transept is an exquisite picture of the Annunciation, with God the Father in a glory in the upper part; it is dated 1466, and is attributed to *Niccolò Alunno*. The Transfiguration, and the three small pictures of the Annunciation, the Nativity, and the Baptism of the Saviour, in the sacristy, are also by *Perugino*. The St. Sebastian and St. Roch is by *Sebastiano del Piombo*.

The church of the *Madonna della Luce* shows the passage of the Gothic into the classic style, from the designs of Giulio Danti. It has still a fine wheel window, composed of seven smaller circles, and a double Gothic doorway. The celebrated picture of the Coronation of the Virgin, by Raphael, begun shortly previous to his death, and finished by Giulio Romano and Francesco Penni, was stolen by the French, and is now in the Vatican. A modern copy has been sent to this church to fill its place.

The Confraternità of *S. Pietro Martire* has an exquisite Madonna and Child between two angels, and worshipped by several saints, by *Perugino*, a work of so much beauty that it has been attributed to Raphael. In the sacristy there is a curious old painting of several saints by an unknown artist. Numerous works of the same kind occur in nearly all the churches, many elaborately finished, and with that attention to detail which marks the works of Albert Durer and the early German masters.

The Benedictine monastery of St. Peter, *S. Pietro de' Casinensi*, is one of those fine establishments of the order which exhibit the combined characteristics of cleanliness and order throughout the building, and gentlemanlike courtesy on the part of the brethren. The church presents a specimen of the ancient basilica, supported by eighteen columns of granite and marble taken from an ancient temple. It is quite a gallery of pictures. In the nave are the ten paintings by *Aliense*, representing the Life of the Saviour, one of which, among the five on the right side, was painted at Venice under the direction of Tintoretto; the St. Peter Abbot sustaining the falling column, Totila kneeling to St. Benedict, and the Saviour commending his flock to St. Peter, by *Gimignani;* the Resurrection, by *Orazio di Paris Alfani;* the Vision of St. Gregory at the castle of St. Angelo, by *Ventura Salimbeni;* the copies from Guercino of the Christ bound, and the Flagellation, by *Aliense;* the Adoration of the Magi, by *Adone Doni*, very graceful; a Madonna and Child, attributed to *Raphael* (?); the copy of Raphael's Annunciation, by *Sassoferrato;* and the Deposition, by *Perugino*. In the chapel of the Sacrament are, the St. Benedict sending St. Mauro and St. Placido into France, with a view of Monte Casino introduced, by *Fiammingo;* the St. Peter and St. Paul, by *Wicar;* the Madonna in fresco, by *Lo Spagna;* and three fine frescoes by *Vasari*, representing the Marriage of Cana, the Prophet Elijah, and St. Benedict. In the left aisle are, a bas-relief of the Saviour, St. John, and St. Jerome, by *Mino da Fiesole;* a Deposition, by *Benedetto Bonfigli*, in 1462; the St. Peter and St. Paul, by *Gerinari*, the master of Guercino; and a good copy by *Sassoferrato* of the Entombment by Raphael in the Borghese Gallery. The other pictures are the Judith of *Sassoferrato;* the Assumption, by *Paris Alfani;* and the Madonna and Child, by the school of *Perugino*, which is said to have been taken to Paris. The Ascension, painted by Perugino for this church, was also stolen by the French, and transferred to Lyons. Over the door of the sacristy are some excellent copies by *Sassoferrato* from Perugino and Raphael, representing Sta. Catherina, Sta. Apollonica, Sta. Flavia, and near them S. Placido and S. Mauro. In the sacristy are five beautiful little pictures by *Perugino*, framed, representing St. Sebastian, S. Ercolano, S. Pietro Abbate, S. Costanzo, and S. Mauro. The Infant Saviour embracing St. John is the earliest known work of *Raphael*, copied from one of Perugino's subjects. The Sta. Francesca is by *Caravaggio;* the Holy Family, by *Parmegiano;* the Head of the Saviour, by *Dosso Dossi;* the Crowning with Thorns, by *Bassano;* the Ecce Homo, said to be by *Titian;* the fine pictures of Christ Bound and the Flagellation, by *Guercino;* and the six frescoes, by *Girolamo Danti*. The choir is enriched with stalls of walnut-wood, worked in bas-relief by Stefano da Bergamo from the designs of Raphael: they are all different, and the inimitable grace and exquisite fancy of the great master appear to have been here, as in the loggie of the Vatican, quite inexhaustible. Besides these, the doors and other portions of wood-work present remarkable specimens of *tarsia* by Fra Damiano da Bergamo. The books of the choir are an invaluable series of illuminated works: they are rich in miniatures and initial letters of the early times of the art, painted with exceeding beauty by monks of the Benedictine order. Behind the tribune a door opens out upon a balcony, which commands a view hardly to be surpassed by any that can be presented to the eye of the traveller. It embraces the valley of the Tiber as far as Assisi, a tract of rich and glowing country, scattered with villages, convents, and towers, and encircled by the picturesque forms of the distant Umbrian mountains.

The church of the Camaldulite convent of *S. Severo* contains the first fresco ever painted by *Raphael*. It is much damaged, but highly interesting as a subject of study. It represents in a

lunette the Almighty between two angels and the Holy Spirit, and below, the Saviour, a beautiful figure, with S. Mauro, S. Placido, S. Benedetto, and S. Romualdo. The following inscription is underneath: *Raphael de Vrbino dom. Octaviano Stephano Volaterano Priore Sanctvm Trinitatem Angelos astantes sanctosqve pinxit*, A.D. MDXV. Below it on the sides of the niche are St. Jerome, St. John the Evangelist, St. Gregory the Great, St. Boniface, Sta. Scolastica, and Sta. Martha. Underneath is the inscription, *Petrvs de Castro Plebis Perusinvs temp. Dom. Silvestri Stephani Volaterrani a Destris, et Sinistris Div. Cristophorae sanctoqve pinxit*, A.D. MDXXI. The picture by Raphael resembles in its composition the upper part of the Dispute of the Sacrament in the Stanze of the Vatican.

The church of *S. Tommaso* contains an altarpiece representing the Incredulity of St. Thomas, the reputed masterpiece of *Giannicola*.

The *Piazza del Soprammuro* is so called from the monstrous subterranean masonry which supports it, filling up the space between the two hills on which stand the fortress and the cathedral. Some of these walls and vaults still preserve, in the name of *Muri di Braccio*, a record of the great captain of Perugia, by whom they were chiefly executed.

The *Fountain*, begun in 1274 and finished in 1280, was one of the first works of *Giovanni di Pisa*, and is therefore to be studied as an interesting illustration of the revival. It consists of three vases, or basins, arranged one over the other: the two lower ones are marble, the upper one of bronze. 1. The first marble basin is a polygon of twenty-four sides, each of which is divided into two compartments, ornamented with bas-reliefs by this great sculptor. Among the subjects represented are the actions and occupations of human life during the twelve months of the year: the Lion, as the emblem of the Guelph party; the Griffin, of Perugia; symbolical representations of the arts and sciences; Adam and Eve; Samson; David and Goliath; Romulus and Remus; the fables of the Stork and the Wolf, the Wolf and the Lamb, in allusion no doubt to the ancient emblems of the Tuscan republics. 2. The second basin, supported by columns, is also a polygon of twenty-four sides, in each of which is a small statue. The sculpture of this second basin has been attributed to Arnolfo Fiorentino, but it does not appear that there is any good authority for disregarding it as the work of Giovanni di Pisa. The subjects begin with St. Peter, the Christian church, and Rome, and are chiefly symbolical. 3. The third basin is a shell of bronze, supported by a column of the same metal. Out of its centre rise three nymphs and three griffins.

The *Piazza del Papa* is so called from the fine bronze statue of Julius III. by Vincenzio Danti, in 1555. It was one of his very early works, as the inscription testifies: "Vincentius Danti, Perusinus, adhuc puber, faciebat." The design is supposed to have been given by his father Giulio. The citizens erected this statue to Julius III. in gratitude for his restoration of many of their privileges, which were taken from them by Paul III. after their rebellion against the salt-tax. The statue during the Italian revolutions had some singular vicissitudes: it was removed for safety from one place to another, and at different periods occupied the cellar of the Monaldi palace, the palace of the Inquisition, and the Fortress.

The celebrated *Arch of Augustus*, called also the Arco della Via Vecchia, one of the ancient gates of the city, is built of massive blocks of travertine without cement. It bears the inscription, *Augusta Perusia*, but its style and construction prove that it is an Etruscan work, and that these letters were subsequently added by the Romans. Another reason, if any were required, for giving it a higher antiquity than Augustus, is the evident injury the arch has sustained by fire, which would make it anterior to the general conflagration of the city which followed the surrender of Antony.

The *Porta Marzia*, another interesting gateway of Etruscan workmanship, was removed from its original position, together with a great portion of the ancient wall, when the citadel was built by Paul III. But fortunately Sangallo did not allow it to be destroyed, and the stones composing it were carefully preserved by building them up afterwards into the castle wall. The frieze is ornamented with heads of horses and other martial emblems. In the upper part is the inscription, *Colonia Vibia*, and in the lower part, *Augusta Perusia*, both of which must have been subsequently added.

The majestic *Palazzo Comunale*, the residence of the delegate and of the magistracy, is supposed to be the design of Bevignate, in 1333, although some authorities date its foundation from 1281. Its front presents a melancholy aspect: many of its rich Gothic windows have been closed up, and new ones opened in a modern style. The first story is the only one which has been tolerably preserved. The upper story has only four perfect windows, and their great beauty makes the traveller regret more deeply the loss of the others. Its lofty doorway, with its round-headed arch, is a fine specimen of Italian Gothic; it is covered with elaborate sculptures of animals and foliage, and its graceful spiral columns give it a great similarity to many of our own cathedral doors. Among its decorations are the arms of the cities in alliance with Perugia, as Rome, Bologna, Florence, Pisa, Naples, and Venice, the arms of the pope and of the king of France; three statues of saints; six allegorical figures; the lions of the Guelphs; and two griffins tearing a wolf, the griffin being the emblem of Perugia and the wolf that of Siena. The interior is not particularly remarkable: the grand hall was the place where the Perugians, as a free municipality, held their general councils. One of the antechambers, formerly the chapel of the priors, has a fresco of *Benedetto Bonfigli*, in 1460, much damaged. The hall, now used for the Consiglio Comunale, has a fresco painted by *Adone Doni* in 1472, representing Julius III. restoring to the city the magistrates who had been removed by Paul III. In the chapel is an Ecce Homo, by *Perugino*.

The *Sala del Cambio* (the Exchange), now no longer required for its original purpose, is covered with frescoes by *Perugino*, the best which he has left in the city of his adoption. On entering the hall, the paintings on the right wall are the Erythræan, Persian, Cumæan, Lybian, Tiburtine, and Delphic sibyls; the Prophets Isaiah, Moses, Daniel, David, Jeremiah, and Solomon; and above, the Almighty in glory. On the left wall are different philosophers and warriors of antiquity, with allegorical figures of different virtues above them. They occur in the following order: Lucullus, Leonidas, Cocles, with the figure of Temperance; Camillus, Pittacus, Trajan, with the figure of Justice; Fabius Maximus, Socrates, and Numa Pompilius, with the figure of Prudence. On the wall opposite the entrance are the Nativity and Transfiguration. On a pilaster on the left is a portrait of *Perugino* himself. Near the door is the figure of Cato. On the roof, amidst a profusion of beautiful arabesques, are the deities representing the seven planets, with Apollo in the centre. In an adjoining chapel is an altarpiece of St. John the Baptist. In the execution of these graceful frescoes Perugino was assisted by *Raphael;* the Erythræan and Lybian sibyls, and the head of the Saviour in the Transfiguration, are said to be his works.

The *Palazzo Governativo*, in the Piazza del Duomo, is, like the P. Comunale, a Gothic building, bearing the insignia of the lion and the griffin. It has little to require observation beyond the details of its Gothic ornaments.

The *University* of Perugia, founded in 1320, occupies the old convent of the Olivetans. It was liberally endowed by various popes and emperors, and ranks next after those of Rome and Perugia in the Papal States for the number of its students, while it is

second to none in the high character and talent of its professors. It has a botanic garden, a cabinet of mineralogy, and a museum of antiquities. The *Museum* is invaluable to the student of Etruscan art and monuments; it has been enriched by gifts from various citizens, consisting of remains found in the neighbourhood of Perugia. The collection of inscriptions is gradually approaching to a hundred examples: the longest now here consists of forty-five lines. Some of the bronzes are also very interesting. But the most remarkable objects are the silver and bronze plates, with bas-reliefs of arabesques and animals, originally belonging to a biga. Signor Vermiglioli, the learned professor of archæology, considers that the car was a votive offering. It was found, together with numerous figures and sepulchral treasures, in 1810, by a peasant of Castel San Mariano, where it is supposed they had been buried for concealment. The silver plates were of course an object of speculation to the discoverers; some of them were melted down, and, of those which were fortunately preserved, a portion passed to this museum, and the remainder, including the bas-relief of the charioteer in silver gilt, now in the British Museum, fell into the hands of Mr. Dodwell and Mr. Millingen. The latter gentleman's share was purchased by Mr. Payne Knight, and presented by him to the British Museum. A beautiful Etruscan vase represents a Bacchanal on one side, and on the other, according to Vermiglioli, Admetes and Alcestes offering a sacrifice to Diana.

The *Pinacoteca*, or Gallery of the Academy of Fine Arts, although a small collection, comprises many interesting works in the history of art. Among them is the fine example of *Pinturicchio*, dated 1495, and composed of six pictures joined together, in which are represented with singular feeling and expression the Virgin, St. Augustin, St. Jerome, the Annunciation, a Pietà, and the Archangel Gabriel. Other remarkable works by *Pinturicchio* are, the four Evangelists, the St. Augustin, and a portion of a larger picture, representing various saints, painted, it is said, from the designs of Raphael. Another remarkable work is the exquisite Madonna and Child, with two angels, and St. Bernardin, by *Taddeo Bartolo*. The Virgin and four saints, with the Saviour, the Virgin, St. John, and four other saints on the plinth, is by *Benozzo Gozzoli*. The Virgin, with St. Francis and St. Bernardin, is by *Niccolò Alunno*. The Martyrdom of St. Catherine is by *Paris Alfani*. A painting with two series of figures,—one representing St. Peter, St. Paul, and several other saints; the other representing the Saviour, the Virgin, and St. John the Baptist,—is a beautiful work of *Giannicola*. In a chapel above is a fine fresco by *Perugino*, representing the Madonna and Child, with St. Martin and St. Benedict; on the ceiling above is a representation of the Almighty, with an angel on either side: the two latter are said to be by *Raphael*.

Private Galleries.—Many of the private galleries of Perugia have small but interesting collections; they contain numerous works by *Perugino*, several reputed works of *Raphael;* but a large number of the former were no doubt executed by Perugino's scholars, and few of the latter are completely authenticated. The following are the principal palaces:—

The *Palazzo Baglioni*, interesting chiefly from the recollections associated with the name during the middle-age history of Perugia, contains a picture of the Virgin and Child, by *Perugino;* and three paintings by the modern artists Camuccini and Landi, illustrative of the history of the family.

The *P. Baldeschi* has the original drawing by *Raphael*, representing Æneas Sylvius, when a bishop, solemnizing the marriage of the Emperor Frederick III. with Eleonora infanta of Portugal. This beautiful design, of whose authenticity there is no doubt, was executed for the library of the Cathedral of Siena.

The *P. Bracceschi* has a collection of Etruscan sepulchral urns, illustrated

by Prof. Vermiglioli, and some pictures, among which are the Sta. Barbara by *Domenichino;* a head by *Gessi;* a St. Francis on copper by *Cigoli;* the Angelo Custode by *Cav. d'Arpino*, &c.

The *P. Camilletti* has an allegorical picture illustrating the "Vanitas Vanitarum," as inscribed upon it, by *Baroccio;* a head of a young man by *Pietro da Cortona;* a St. John Baptist attributed to *Caravaggio.*

Opposite to this is the house of *Perugino*, which will be regarded with exceeding interest. On one of the inner walls is a fresco of St. Christopher by the great artist, painted, it is said, as a compliment to his father, who bore the name.

The *P. Canali* has a mineralogical and geological collection of some interest; and a dying Magdalen, a beautiful work by *Guercino.*

The *P. Cenci* contains several pictures: the Seasons, by *Pietro da Cortona;* a Bacchus; a Madonna and Child, by the same; a Holy Family, by *Perino del Vaga;* Leda and the Swan, by the same; an Infant Saviour with angels, by *Domenichino;* St. Helena, by *Innocenzio da Imola;* St. Francis, by *Guido.*

The *P. Cesarei* has two designs attributed to *Raphael*, one representing Christ before Herod, the other Paul preaching at Athens; a pen-and-ink sketch by *Michael Angelo* for the full length figure of the Saviour in the Minerva at Rome; and a design by *Baroccio*, representing the institution of the Eucharist.

The *P. Connestabili*, the palace of Count Staffa, has given name to one of the earliest and most beautiful works of *Raphael*, the Madonna and Child, well known as the "Staffa Madonna." It is a small round picture of exceeding beauty, in which the Virgin is represented reading; the Child is likewise looking into the book. This is one of the best authenticated and most charming pictures by the great artist; the family long possessed the original agreement for it between Raphael and Count Staffa; but it has unfortunately been lost. Among its other paintings are a portrait and a Virgin and Child, by *Pinturicchio;* four octagonal pictures representing different characters of heads, two of which are copies from Raphael, by *Sassoferrato;* a small picture of the Adoration of the Magi, attributed to *Raphael* in his early youth. There is also a collection of designs by *Perugino*, and a cabinet of coins.

The *P. degli Oddi* (di Porta Sole) is the second gallery in point of extent in Perugia. Among its pictures are the following:—by *Raphael*, two small pictures of the Presentation in the Temple, and the Adoration of the Magi; *Guido*, La Carità Romana, two pictures of children, and some studies; *Guercino*, Portia, Judith, the Magdalen, and David; *Pietro da Cortona*, Head of a Magdalen; *Pinturicchio*, a design for a Holy Family, &c.; *Baroccio*, a St. Francis; *Domenichino*, a Virgin and Child; two pictures by *Andrea del Sarto;* a design by *Michael Angelo* for a Crucifixion; and some designs and studies by *Perugino.*

The *P. Donini* has a small gallery containing two original drawings by *Perugino*, representing the Annunciation, and two angels; two drawings of the Adoration of the Magi, and St. Michael, believed to be by *Raphael.* Among its pictures are the Madonna and Child, with St. Francis and St. Luke, by *Perugino;* two elaborate paintings on copper, representing the Adoration of the Magi, and the Murder of the Innocents, by *Titian;* a female head by *Baroccio*, &c.

The *P. Monaldi* contains a large picture of Neptune in his sea-chariot, receiving tribute from the Earth, painted by *Guido* for Cardinal Monaldi, when legate of Bologna. There are also the sketch for this picture; several designs by *Guercino*, and two pictures by him,—one representing the Saviour led to Judgment, the other the Flagellation.

The *P. Penna* is the most extensive gallery of Perugia, well arranged, each subject bearing the name of the painter. The following are the most remarkable:

—by *Baroccio*, a head of an Angel, and a female portrait; *Annibale Caracci*, an Assumption; *Domenichino*, a St. Francis; *Guercino*, two Magdalens, a Flora, and Hercules; *Carlo Maratta*, Diana in the Bath; *Perugino*, a Madonna and Child throned and crowned by five angels, between St. Jerome and St. Francis; *Fra. Bartolommeo*, a Pietà, with two Apostles; *Salvator Rosa*, four landscapes, and a sketch representing himself in the act of writing to his friend Cav. della Penna; an original letter of Salvator's is preserved behind the sketch; *Raphael*, a portrait, supposed to be that of Atalanta Baglioni; *Luca Signorelli*, the Virgin and several Saints; *Titian*, a St. Jerome, a St. Peter Martyr, and a portrait; several works of the Flemish school, and of later Italian masters.

The *P. Sorbello* has a Madonna and Child, by *Perugino;* a portrait by *Guido*, said to be that of Michael Angelo; a St. Antony Abbot, by *Guido;* a Madonna and Child, copied from Raphael, by *Andrea del Sarto;* a small copy on copper of the Madonna della Seggiola, by *Domenichino*, &c.

The *Library* (Libreria Pubblica) contains about 30,000 volumes, among which are some curious MSS., a collection of Perugian editions of the fifteenth century, and a series of Aldines. Among the MSS. are the Stephanus Byzantinus of the fifth century, and the works of St. Augustin, with miniatures of the thirteenth century. Among the printed books is the first printed at Perugia, containing the counsels of Benedetto Capra, a native jurist, in 1476.

The *Collegio Pio*, so called from Pope Pius VII., who gave his warm encouragement to its establishment, is under the able superintendence of Professor Colizzi, the learned jurist. Its system has been entirely modelled in accordance with his views, and the institution has already acquired a high reputation throughout Italy for the sound and judicious manner in which its classical studies are combined with scientific acquirements and moral training. It numbers upwards of sixty pupils.

The *Lunatic Asylum* of Perugia, under the direction of Dr. Santi, has acquired almost as much celebrity as the great establishment of Palermo. Dr. Santi was one of the first physicians who proved the efficacy of the system of non-restraint, now so much commended and adopted in England; kind and conciliatory treatment under his management have been productive of the happiest results; and the cures have been about two-thirds of the number admitted.

The *Fortress*, called the *Citadella Paolina*, was begun in 1540 by Pope Paul III. (Farnese), who destroyed one of the finest quarters of the town, and the palaces of the principal citizens, for the purpose. It was designed by *Sangallo*, and finished in 1544, by *Galeasso Alessi*. Its apartments and chapels were decorated with frescoes by Raffaele del Colle and other artists, but they were destroyed during the political troubles which followed the French invasion; since that time its ditches have been filled up and converted into a public promenade, and the citadel itself used as a powder-magazine. The entrance gateway is by Galeasso Alessi; the two statues of St. Peter and St. Paul in the first court are by *Scalza*, who was employed with *Mosca* in the ornamental sculpture of the building. The circumstances which preceded the construction of this fortress arose out of the salt-tax imposed by Paul III. The pope, careless of concealing his motive, recorded his opinion of the inhabitants in the following haughty inscription, long visible in the court: "Ad coercendam Perusinorum audaciam Paulus III., ædificavit." The first cannon is said to have been introduced in a corn-sack, and local tradition still preserves the record of the jealous feeling with which the Perugians regarded this encroachment on their liberty, in the popular distich,

"Giacchè così vuole il diavolo
Evviva Papa Paolo!"

This harmless reprisal showed a very different feeling from that of the Perugians in the palmy days of their repub-

lican institutions, when they reminded an unpopular prelate of the terrible poison called *l'Acquetta*, for which Perugia had acquired notoriety during the middle ages:

"Monsignor, non tanta fretta
Che a Perugia c'è l'acquetta."

On the frieze of the first court of the citadel is an inscription recording the circumstances of its erection, but in terms more moderate than those of the pope: "Paulus III. Pont. Max. tyrannide ejecta, novo civitatis statu constituto, bonorum quieti, et improborum fræno, arcem a solo excitatam, mira celeritate munivit, Pont. sui an. sal. xliii." The view from the castle terrace will fully repay the trouble of the ascent.

There is a good *Casino letterario* at Perugia, where reviews are taken in, and to which strangers are admitted on proper introductions.

Outside the walls of the city are the church and convent of *S. Francesco del Monte*, founded by Fra Elias, the companion of S. Francesco d'Assisi. It contains a beautiful and touching fresco of the Nativity, by *Perugino*; another expressive work by the same, representing, in two parts, first the Madonna, with St. John and the Magdalen, and, in the second, the Madonna and Child, with the Apostles. It contains also several works by the school of Perugino. The ancient classical library for which this convent was formerly celebrated has been long dispersed.

About a mile from the city, at the Torre di San Mariano, is the celebrated Etruscan tomb, excavated by Professor Colizzi. Its finely arched roof is composed of blocks of travertine, sixteen feet long and ten high. On the left side is the inscription in three lines, called by Maffei "the queen of inscriptions," and still valued as one of the most perfect known.

The *Fairs* of Perugia, well-known throughout Italy, occur twice in the year, and are attended by a great concourse of persons from different parts of the States. The first lasts from the 1st to the 14th of August for beasts, and for merchandise to the 22nd of August. It is called *La Fiera di Monte Luce*, and is held in the hamlet adjoining the monastery of *Clarisse*, a little outside the city walls. The second, called *La Fiera de' Morti*, for beasts and merchandise, lasts from the 1st to the 4th of November. It takes its name from the day fixed by Silvester II. for the commemoration of the dead, being the 2nd of the month.

Roads lead from Perugia to Città di Castello, and to Gubbio (Routes 20, 21), to Narni through Todi (Route 22), to Città della Pieve, Chiusi, and Orvieto (Route 23).

Leaving Perugia for Foligno, a steep descent leads down into the valley of the Tiber. The scenery which it commands, bounded by the picturesque outline of the mountains behind Assisi, is extremely beautiful, and the plains below are characterized by a high state of fertility and cultivation. At the Tiber we reach the boundary of ancient Etruria, and, crossing it by a narrow bridge of five arches, called Ponte di S. Giovanni, enter ancient *Umbria*, the territory of a people who, by the combined testimony of the Latin writers, and by other collateral evidence, are known to have been the aboriginal inhabitants of Italy. This will very probably be the first spot where the classical traveller will see the "yellow Tiber."

"Hunc inter fluvio Tiberinus amœno,
Vorticibus rapidis, et multa flavus arena,
In mare prorumpit." *Æn.*, vii. 31.

This celebrated river rises under Monte Coronaro, just within the Tuscan frontier, below the village of Le Balze, one of the Papal frontier stations of the Forlì district. Near the same spot the Savio and the Marecchia likewise have their origin. According to Calindri, its course from its source to the sea is 249 miles in length, and it is said to receive during its passage no less than forty tributary streams.

At Ponte San Giovanni the river is not very broad, but has been dammed up for the purpose of turning several

mills, which add in some measure to the picturesque character of its scenery. Further on, the road crosses the Tescia and the Chiagio, which unite below the two bridges and fall into the Tiber. The little village of Bastia, near this spot, has in the choir of its church an altarpiece composed of several small pictures, by *Niccolò Alunno*, with the date 1499. Passing thence over a fertile and level plain, we reach Sta. Maria degli Angeli, at the distance of about ten miles from Perugia.

1 Sta. Maria degli Angeli, the first post-station from Perugia. [A third horse is required by the tariff for carriages with three horses, and two for carriages with four or six horses, from this place to Perugia, but not *vice versâ*. The inn here is generally the place where the vetturini stop to bait.]

This station takes its name from the majestic church of Sta. Maria degli Angeli, built from the designs of Vignola, by Galeasso Alessi and Giulio Danti, to protect the small Gothic chapel in which St. Francis laid the foundation of his order and drew up its rules. The ground occupied by the original building was presented to him by the Benedictines, a circumstance which gave to the present church the additional name of Portioncula. During the earthquake of 1832 the church was almost wholly ruined, the cupola and tower were destroyed, the roof opened, and many of its columns gave way. Previously to this catastrophe it was the object of general admiration for the fine effect produced by a nave unbroken by windows, and by the boldness of its cupola. It is now remarkable for its great fresco, representing the Vision of St. Francis, regarded as the masterpiece of the modern German master *Overbeck*. The Stanza di S. Francesco is also remarkable for its frescoes of the Companions of the Saint, a series of very beautiful figures by *Lo Spagna*.

Excursion to Assisi.

At this place a road branches off to *Assisi*, distant about a mile and a half. No traveller who takes an interest in the history of art, who is desirous of tracing the influence which the devotional fervour of St. Francis exercised on the painters of the fourteenth and fifteenth centuries, will fail to visit Assisi. To many the distance is not beyond the compass of a walk; but if the *impedimenta* of the travelling carriage be an insurmountable difficulty, arrangements may be made at Perugia for the excursion; the carriage may be sent on to Spello or to Foligno, and a light carriage of the country hired to ascend the mountain; it might then proceed to either of those places by the excellent road which leads direct from Assisi to Spello, without the necessity of returning to Gli Angeli. There are no inns at Assisi worthy of the name; the Locanda below, avoiding the tedious ascent of the hill, is *La Palomba*; in the upper town, the best appears to be that of *Colonelli*, near the Piazza di Sta. Chiara.

Assisi is the sanctuary of early Italian art, and the scene of those triumphs of Giotto to which Dante has given immortality:

"Credette Cimabue nella pintura
Tener lo campo, ed ora ha Giotto il grido,
Sì che la fama di colui è oscura."
Purg., xi. 94.

Surrounded by its battlements and towers, and commanded by its lofty and ruined citadel, with its long line of aqueducts stretching across the mountain, Assisi is one of the most picturesque scenes in Italy. Its interest will be increased in the estimation of the Italian scholar by the beautiful description of Dante:

"Intra Tupino e l'acqua, che discende
Dal colle eletto dal beato Ubaldo,
Fertile costa di alto monte pende,
Onde Perugia sente freddo e caldo
Da Porta Sole, e dirieto le piange
Per greve giogo Nocera con Gualdo.
Di quella costa là, dov'ella frange
Più sua rattezza, nacque al mondo un sole,
Come fa questo tal volta di Gange.
Però chi di esso loco fa parole,
Non dica Assesi, che direbbe corto,
Ma Oriente, se proprio dir vuole."
Par., xi. 43.

The *Sagro Convento* belongs to the order of the SS. Apostoli, one of the reformed orders which have sprung from the original foundation of St. Francis. The brethren of this order are all *possidenti*, and their easy circumstances, added to the general cleanliness of their establishment, offer a striking contrast to the poverty inculcated by their great founder. It is an immense building, and within its walls were collected in former times a larger number of monks than even in the great monastery of Monte Casino. It was begun in 1228, by the German architect Jacopo Tedesco, better known as *Jacopo di Lapo*, the father of Arnolfo, and was finished in two years. It has two conventual churches, piled one over the other; or, if we include the subterranean church excavated to receive the body of St. Francis, their number may be said to be *three*. The German architect was sent to Fra Elia, the general of the order, by the emperor Frederick II.; and hence these buildings, as one of the earliest examples where the foreign introduction of the Gothic can be established, have a peculiar value in the history of architecture.

The first object which engages attention is the entrance, consisting of a fine pointed arch divided into two doorways; above it is a wheel window richly worked in red and white marble, of which the church is chiefly built in the tessellated style.

The *Upper Church* is a fine and unmutilated specimen of Gothic, with a pentagonal choir, and lancet windows filled with painted glass of the richest colours, executed, at the order of Sixtus IV., by Fra Francesco di Terranova in 1476, and by Lodovico da Udine in 1485. The roof is painted by *Cimabue*, the Ennius of painting, as Lanzi calls him. It consists of five compartments, three of which are ornamented with figures, and two with gold stars on a blue ground. The best preserved painting on the roof is that representing the four Doctors of the Church; the four Evangelists over the choir have almost disappeared, but the medallions, with figures of Christ, the Madonna, John the Baptist, and St. Francis, with the foliage, vases, and other ornaments which surround them, are still traceable. On the upper portion of the walls of this nave is a series of paintings by *Cimabue*, representing various events of the Old and New Testament, from the Creation to the Descent from the Cross. The lower portion of the walls represents in twenty-eight compartments the different events in the life of St. Francis; they bear sufficient evidence of being the work of the school of Cimabue, and some of them have been attributed to *Giotto*. Behind the altar, the frescoes forming the decorations round the window are attributed to *Giunta da Pisa*. In the angles of the nave are Gothic galleries, which appear to have originally been carried round the nave. In the choir are 102 seats, the whole of which were carved with extraordinary facility of style by a monk of the convent, Fra Domenico di San Severino, at the expense of Francesco Sansoni, the general of the order at the end of the fifteenth century. The campanile of this church is a massive pile, with stairs *a cordoni*, which those who are desirous of enjoying the view from the summit will be glad to meet with.

Under the portico leading to the *Lower* or *Middle Church* is a painting of the Virgin, St. Francis, and other Saints, attributed to *Lo Spagna*. On descending into this church it has a gloomy and low appearance: but it contains treasures enough to justify the title of museum. The four triangular compartments of the vault are occupied with large paintings by *Giotto*, in which the great painter has represented the three principal virtues practised by St. Francis, namely, Poverty, Chastity, and Obedience, and his glorification. They are by far the finest frescoes of Giotto at Assisi, and are interesting as showing the influence exercised upon him by the allegorical descriptions of his friend Dante. The first virtue, Poverty, shows this in a striking manner; Poverty appears as a woman standing among

thorns, whom Christ gives in marriage to St. Francis. In the second, Chastity is represented as a young female sitting in a strong fortress, to which St. Francis is leading several monks, &c. In the third, Obedience is represented with a yoke, but wrapped up in allegorical emblems which it is difficult to comprehend. In the fourth, St. Francis is seated on a throne holding the cross and the rules of the order, while hosts of angels sing his praises. In the cross-aisle is the celebrated Crucifixion, by *Pietro Cavallino*, the pupil of Giotto, admired by Michael Angelo for its grandeur. It was painted for Gualtier de Brienne, duke of Athens, during his temporary elevation as captain of the Florentine republic, in 1342. It is the finest work extant by this master; the afflicted angels in the upper part of the composition, and the groups of horsemen, soldiers, &c., in the lower portion, are full of expression and feeling. The portrait of Cavallino, with a cap on his head and his hands clasped in adoration, is below it. In the southern transept are several paintings attributed to *Puccio Capanna*, another scholar of Giotto; they represent the Last Supper, the Capture of Christ, the Flagellation, and Christ bearing the Cross; and on the wall, by the same painter, the Deposition from the Cross, the Entombment, the Resurrection, and the St. Francis receiving the Stigmata. In the other transept are the Massacre of the Innocents, by *Jacopo Gaddi*, said to have been admired by Raphael; and various events in the Life of the Virgin, the Annunciation, the Visitation, the Nativity, the Adoration of the Magi, the Presentation in the Temple, and the Flight out of Egypt, all of which are attributed to *Giovanni da Melano*, the pupil of Taddeo Gaddi, who flourished about 1365. The chapel of S. Lodovico, or of St. Louis, king of France, sometimes called also the chapel of S. Stefano, has a vault painted by *Adone Doni*, and by Andrea Luigi, or *L'Ingegno*, the able pupil of Perugino. The four Prophets, and the four Sibyls, are by *L'Ingegno*, and are perhaps to be considered his finest works; in the "Disputa," *Adone Doni* has introduced his own portrait as an Old Man. The graceful and expressive altarpiece, representing the Madonna and Child throned, with three saints on each side, is by *Lo Spagna*, the celebrated scholar of Perugino. The chapel of S. Antonio di Padova, formerly belonging to the dukes of Urbino, was originally covered with the works of *Giottino*, but, the roof having fallen in, they were destroyed, and replaced by the present frescoes by Cesare Sermei, an artist of Orvieto, at the close of the sixteenth century. The church still preserves, however, an example of *Giottino*,—the Coronation of the Virgin. The chapel of Sta. Bonaventura, or of Sta. Maria Maddalena, is rich in frescoes representing the Life of the Magdalen, by *Buffalmacco*. The chapel of S. Martino has a vault covered with frescoes, attributed by some to *Giotto* (?), by others, with more probability, to *Simone Memmi*. The chapel of the *SS. Crocifisso* was built in 1354, by the celebrated Cardinal Albornoz, who is said to be buried here, the body having been brought hither from Viterbo, where he died in 1367. Its paintings are supposed to be by *Pace da Faenza*, a scholar of Giotto. Vasari says that this chapel was painted by Buffalmacco, and that he was liberally rewarded by the cardinal; the value of this statement will be shown by the simple fact that Buffalmacco, whose death Vasari himself places in 1340, died fourteen years before the chapel was founded. The chapel of S. Antonio Abate, originally painted by Pace da Faenza, has suffered greatly from the damp; its present frescoes are of much later date, but their authorship is uncertain. It contains two sepulchral monuments of the family of Blasco, dukes of Spoleto, with an epitaph in Latin hexameters. Near the entrance to the church, on the right hand, is a monument bearing the arms of the Cerchi family of Florence, and upon it is a porphyry vase, said to have

been a present from Hecuba di Lusignano, the reputed queen of Cyprus, who has been supposed to be buried near it in a magnificent mausoleum by Fuccio Fiorentino, in 1240. There appears, however, to be great obscurity about this tomb; the crowned head is a sufficient indication of royalty, but the attitude of the sitting statue is little in accordance with feminine grace or the dignity of a queen. It has been suggested that it is more probably that of Giovanni de' Conti di Brenne, king of Jerusalem in the time of St. Francis, who entered the order and died in 1237; and that his daughter Maria de Lusignan, princess of Antioch, sister of Yolanda, wife of the emperor Frederick II., erected this monument to his memory. The walls near it are covered with the remains of frescoes, said to be painted by Greek artists. In the sacristy is a curious portrait of St. Francis, attributed to *Giunta da Pisa*. Considerable speculation has been excited in regard to the precise spot in this church where the illustrious Ghibeline general of the thirteenth century, Guido di Montefeltro, was buried. Some doubt, indeed, exists whether the body was not removed from Assisi by his son Federigo. After a brilliant career of military glory, this celebrated captain, charmed by the enthusiasm of St. Francis, retired to Assisi and assumed the vows and habit of the new order. From this seclusion he was summoned to Anagni by Boniface VIII., who was so anxious to have the advantage of his councils during his contests with the house of Colonna, that he promised him plenary indulgence if he would assist in reducing Palestrina, the feudal stronghold of that noble family. Guido stipulated for a more express absolution for any crime he might commit in giving this advice, and then suggested the perfidious policy of promising much and performing little:

"Lunga promessa con lo attender corto."
Inf. xxvii.

After this Guido retired again to this convent, and died here in 1298. Dante has punished him for this treason by putting him in the Inferno, because his absolution preceded his penitence, and was therefore null. Below this church is a chamber excavated in the rock, which has been sometimes called the *Third Church*. It contains the body of St. Francis, which was discovered here in December 1818, and again deposited in its sepulchre of travertine, after it had been formally acknowledged by a deputation of cardinals and prelates. It is supported by the solid rock, which was left standing for the purpose, while the church was excavated around it. The whole is inclosed by an iron palisade; but the general air of the mausoleum is too modern, and perhaps too obtrusive, for so great a tomb.

The convent and its cloisters are scarcely less remarkable than the church; a series of heads of eminent Franciscans by *Adone Doni* presents some interesting studies; and in the refectory is a fine painting of the Last Supper, by *Solimene*.

The church of *Sta. Chiara*, built by Fra Filippo da Campello, the pupil of Jacopo da Lapo, in 1253, a few years only after the death of the saint, still retains its fine wheel window; but the greater part of the ancient church, which was in the Gothic of the thirteenth century, and painted internally by Giotto, has been replaced by modern innovations. It is interesting, however, as containing the body of St. Clare, the first abbess of the Clares, the celebrated maiden whom the enthusiasm of St. Francis induced to renounce her family and riches, and whose hair he cut off with his own hand. She is buried under the high altar. The side wings still retain some frescoes illustrating the life of St. Clare, attributed to *Giotto*, but probably executed by his able imitator Giottino.

The *Cathedral*, dedicated to St. Rufinus, its first bishop, under Fabian I., dates from the early part of the twelfth century, and its crypt from 1028; it was modernised by Galeasso Alessi in

the sixteenth century, but retains its Gothic front. An ancient marble sarcophagus serves as the high altar. The Pietà, which Vasari says was painted for this church by *Niccolò Alunno*, has been destroyed.

The church called the *Chiesa Nuova* is remarkable as occupying the site of the house in which St. Francis was born. The apartment is still shown in which his father confined him under the belief that his devotion and his charities were acts of madness.

In the Piazza is the magnificent portico of the ancient *Temple of Minerva;* it consists of six fluted columns and a pediment, beneath which some fragments of antiquity and inscriptions have been collected for preservation. The ruin has been attached to a church, to which it has given the name of Sta. Maria della Minerva.

The church of *Sta. Caterina* is remarkable for the remains of paintings on its exterior by *Martinelli* (1422), and in the interior for the works of *Matteo da Gualdo* and *Pietro Antonio da Fuligno*.

The church of *S. Pietro* deserves mention among the architectural remains of Assisi, for the three wheel windows which still remain of its original and imposing Gothic.

At the Convent of *S. Damiano* are preserved the relics of Sta. Clara; within its walls the church tradition states that she performed many of her miracles. In the dormitory is a door now walled up, where she is said to have repulsed the Saracens, who were on the point of scaling the convent.

Assisi, independent of the interest it derives from St. Francis, is remarkable as the birthplace of Metastasio. It has been the seat of a bishopric since A.D. 240. The population, by the returns of 1833, was 5981.

The great fair of Assisi begins on the 21st July and ends on the 1st August, during which time the indulgences granted draw people from all parts of Catholic Europe. Another fair takes place on the 4th October, at the festival of St. Francis.

Assisi has some celebrity for its manufactory of needles and iron files. The annual quantity of needles it produces is about 4000 lbs.

[A new branch road in excellent condition leads from Assisi into the high Roman road near Spello, without returning to Sta. Maria degli Angeli. The distance to Foligno is somewhat less than ten miles. Travellers from Rome to Florence should make at Foligno the arrangements recommended in a previous page for seeing Assisi. They might thus diverge from the high road at Spello, and rejoin their travelling carriage at Gli Angeli.]

Leaving Sta. Maria degli Angeli, the road traverses the plain to Foligno, passing on the left hand the ancient town of Spello, erroneously considered the birthplace of Propertius, who tells us himself that he was born at Mevania, as will be seen further on.

Spello (the Colonia Julia Hispellum of the Romans). The road passes round the walls of the town. By the side of an ancient gate, before arriving at the modern entrance to the town, is an inscription recording the fabulous exploits of Orlando. The Roman gate surmounted by three figures is well preserved, and is still called the Porta Veneris. The streets of Spello are very narrow and irregular, and are mostly paved with brick. The Gothic *Cathedral* of S. M. Maggiore contains a work of great beauty by *Perugino*, a Pietà, with his name and the date 1521; on the reverse are the Madonna and Child with two saints, said to be likewise by Perugino. In a chapel on the left are the three large frescoes by *Pinturicchio*, representing the Annunciation, a very beautiful but somewhat mechanical painting; the Nativity, with various incidents, such as the approach of the Magi, and a fine landscape bearing a great similarity in point of execution to the Van Eych at Munich; Christ disputing with the Doctors, a series of fine groups with highly finished heads. On the right of

the entrance is a Roman tomb with bas-reliefs representing an equestrian figure and an inscription; it is now used as a vase for holy water. The Franciscan church of *S. Lorenzo*, consecrated by Gregory IX. in 1228, contains a large altarpiece by *Pinturicchio*, representing the Madonna and Child throned, with several saints in adoration, and St. John at the foot of the throne writing the "Ecce Agnus" on the ribbon of his cross: a charming composition; the St. John has been attributed to Raphael. Among the antiquities of Spello, a house still bears the name of the "Casa di Properzio," and gives name to the street: even the tomb (?) of the poet is shown under its lower apartments, so determined are the inhabitants to claim him as their own. There are also some traces of an amphitheatre and some remains of an arch in the Via dell' Arco, with the inscription R. DIVI; it is said by Calindri to have been dedicated to the emperor Marcus Opilius Macrinus.

Before arriving at Foligno, the Topino, upon which it is built, is crossed.

1 FOLIGNO (*Inns:* La Posta, best; Grande Albergo). The ancient Fulginium, a place of some importance at the head of a confederacy of Umbrian cities. During the middle ages it long maintained its independence, but was at last reduced by its more powerful neighbours; in 1439 it was incorporated with the States of the Church by Card. Vitelleschi on the extinction of the Friaci family. It is an active and industrious episcopal town of 8000 inhabitants, and has a high reputation throughout the States for its manufactures of woollens, parchment, and wax candles. The town was nearly ruined by the earthquakes of 1831 and 1832; and many of its buildings still bear evidence of their ravages. The *Cathedral*, dedicated to St. Felician, has preserved its Gothic front and pointed doorway, with the two lions of red marble; the interior has been modernised, and has a Baldacchino in imitation of that in St. Peter's. The Church of the *Contesse*, with a cupola by Bramante, was remarkable in former days for the celebrated *picture* by Raphael called, from the town, the "Madonna di Foligno," and now one of the treasures of the Vatican. The church contains a Madonna said to be by *Perugino* (?), and a picture attributed to *Lodovico Caracci*, representing our Saviour discovering himself to his disciples by the breaking of bread. The Church of *S. Niccolò* preserves some pictures by *Niccolò Alunno*, a native of this town, and there are other remains of the same master to be traced in some of the other churches. The Palazzo Comunale is a fine building recently constructed in the Ionic style. The Corso, called the Canopia, affords an agreeable walk for the citizens along the ancient walls.

A few miles west of Foligno, at the junction of the Topino and the Tinia, is *Bevagna*, which still retains the traces of its ancient name Mevania, celebrated by the Latin poets for the richness of its pastures, and still famous for the finest breed of white cattle. "Strabo mentions Mevania as one of the most considerable towns of Umbria. Here Vitellius took post as if determined to make a last stand for the empire against Vespasian, but soon after withdrew his forces. If its walls, as Pliny says, were of brick, it could not be capable of much resistance. This city is further memorable as the birthplace of Propertius, a fact of which he himself informs us."—*Dr. Cramer.*

On the hill above Bevagna is the little town of *Montefalco*, remarkable for two pictures by *Benozzo Gozzoli*; they are in the churches of S. Fortunato and S. Francesco.

[The road from Perugia falls into the Flaminian Way at Foligno (Route 16). Another excellent road leads to Ancona, by Tolentino, Macerata, and Loreto. (Route 15.)]

On leaving Foligno for Rome, we enter the Via Flaminia, and follow it during the remainder of the journey. After passing S. Eraclio we cross the boundary which separates the Delegation of Perugia from that of Spoleto.

The road soon enters the beautiful valley of the Clitumnus, "the fame of

which," says Dr. Cramer, "is united, by the poetry of Virgil, with the triumphs of Rome and the Capitol itself:"

"Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa deûm duxere triumphos." *Georg.*, ii. 146.

About midway between Foligno and Le Vene, picturesquely placed on a mountain on the left, is the little town of *Trevi*, the Trebia of Pliny.

Shortly before arriving at Le Vene, on the right, is the small ancient temple supposed to be the one described by Pliny as dedicated to the river-god Clitumnus. The road passes at the back of the temple, which travellers will do well to bear in mind, as they may otherwise pass without noticing it. The river which rises near it is still called the *Clitunno*. There are, however, some points connected with the authenticity of the temple which require to be noticed. The temple itself is described by Pliny as being an ancient edifice in his day; and antiquaries and architects agree in regarding the present building as much more recent, bearing evidence of the corruption of art, and probably not more ancient than the time of Constantine. Sir John Hobhouse has endeavoured to meet some of the objections by showing that, when the temple was converted into a chapel, the interior was modernised. "The temple," says a good authority on such points, "can hardly be that structure which the younger Pliny describes as ancient even in his time; for, instead of columns bescratched with the nonsense of an album, here are columns coupled in the middle of the front with those on the antes, a thing not found in any classical antiquity; here are spiral columns, which, so far from being characters of early art, are corruptions of its decline."—*Forsyth.*

In spite of these difficulties, the existing building may perhaps be considered to mark the site of the temple of Pliny; and English travellers will doubtless give due weight to the tradition which has been accepted and celebrated by Dryden, Addison, and Byron. The temple is now used as a chapel dedicated to S. Salvadore.

"But thou, Clitumnus! in thy sweetest wave
Of the most living crystal that was e'er
The haunt of river nymph, to gaze and lave
Her limbs where nothing hid them, thou dost rear
Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect, and most clear;
Surely that stream was unprofaned by slaughters—
A mirror and a bath for Beauty's youngest daughters!

And on thy happy shore a Temple still,
Of small and delicate proportion, keeps
Upon a mild declivity of hill,
Its memory of thee; beneath it sweeps
Thy current's calmness; oft from out it leaps
The finny darter with the glittering scales,
Who dwells and revels in thy glassy deeps;
While, chance, some scatter'd water-lily sails
Down where the shallower wave still tells its bubbling tales." *Childe Harold.*

1 Le Vene, a post-house. Close to this spot is the source of the Clitumnus; it issues in one body from the Apennine limestone in a considerable stream of pure crystal water.

The approach to Spoleto is extremely beautiful. It "offers a rich promise of enjoyment to the picturesque traveller, in its towers, castles, and forest background; and few places afford so many grand and beautiful objects for the sketch-book: its old fortress, and its vast aqueduct, one of the loftiest known, spanning a ravine in which it is a singularly fine object when seen from the various heights, make up, with the beautiful country around them, some of the very finest landscapes in nature." *Brochedon.*

1 SPOLETO (*Inn*, La Posta, very tolerable). This ancient city is the capital of the fifth Delegation of the Papal States, embracing a superficial extent of 150 square leagues, and a population of 116,759 souls. The city itself, by the returns of 1833, has a population of 6115. It is the seat of an archbishopric for the united dioceses

of Spoleto, Bevagna, and Trevi; its bishopric is as ancient as the time of St. Peter, the first bishop being St. Brizio, A.D. 50. The three dioceses were erected into an archbishopric by Pope Pius VII. in 1827. Spoleto has the second manufactory of woollens in the Papal States, being next in importance to that of Rome.

Spoleto was the *Spoletium* of the Romans, "colonised A.U.C. 512. Twenty-five years afterwards it withstood, according to Livy, the attack of Hannibal, who was on his march through Umbria, after the battle of Thrasymene. This resistance had the effect of checking the advance of the Carthaginian general towards Rome, and compelled him to draw off his forces into Picenum. It should be mentioned, however, that Polybius makes no mention of this attack upon Spoleto, but expressly states that it was not Hannibal's intention to approach Rome at that time, but to lead his army to the sea-coast. Spoletium appears to have ranked high among the municipal cities of Italy, but it suffered severely from proscription in the civil wars of Marius and Sylla."—*Dr. Cramer.*

During the middle ages Spoleto and Benevento were the two first Lombard States which established a duchy with a kind of independent sovereignty. While that of Benevento, which set the first example, had spread over half of the present kingdom of Naples, Spoleto included within her territory nearly the whole of Umbria. After the overthrow of the Lombard kingdom by Charlemagne, the dukes of Spoleto, like the other petty princes of Italy, became vassals of the empire; but it was not long before they re-asserted their independence, and exercised their ancient Lombard rights. About the time of Hildebrand, the countess Matilda of Tuscany had bequeathed to the Holy See her extensive fiefs of the March of Ancona and the duchy of Spoleto; notwithstanding which, Spoleto continued to preserve its municipal government, and indeed maintained it so effectually, that the popes found it necessary to issue specific decrees for depriving it of its rights. Among the casualties to which its strong position and independent government exposed it in the middle ages, one of the most remarkable was its siege by Frederick Barbarossa; the citizens sallied from their walls and gave him battle, but they fled before the charge of the German cavalry: the town was given up to pillage for two days, and a large portion of it perished by fire. During the events which followed the French revolution, and the subsequent invasion of Italy, Spoleto, Perugia and the other neighbouring towns, were incorporated with the Roman or Tiberine republic.

The *Cathedral,* dedicated to Sta. Maria Assunta, occupies a commanding situation: it dates from the period of its Lombard dukes, and still retains many vestiges of its original pointed architecture. The five Gothic arches of the façade are supported by Grecian columns, introduced, it is said, from the design of Bramante, when the edifice was modernised. The frieze is ornamented with griffins and arabesques, and at each extremity is a stone pulpit facing the piazza. Over the portico is a large mosaic, representing the Saviour throned with the Virgin and St. John, and bearing the name of the painter, *Solsernus,* with the date 1220, a work of great interest in the history of the revival. The central Gothic window is filled with painted glass, and bears the symbols of the four evangelists. The interior of the cathedral is also interesting. In the choir are the interesting frescoes of *Filippo Lippi,* representing the Annunciation, the Nativity, the Death of the Virgin, and her Glorification; they are said to have suffered from restorations. The choir contains the tomb of this painter, who died here in 1469, from the effects of poison administered by the family of a noble lady, Lucrezia Bieti, whose affections he had won, and whom he had carried off from the convent of Sta. Margherita at Prato. His monument was erected by Lorenzo de' Medici, after an ineffectual attempt

to induce the magistrates to allow him to remove the ashes of Lippi to Florence: the epitaph was written by Politian. The only other painting to be noticed in this cathedral is a Madonna by *Annibale Caracci*, much injured by recent attempts to restore it. In one of the lateral chapels are some carved arabesques in wood. The font is sculptured with bas-reliefs of the Life of Christ: the octagonal Baptistery, which is detached from the cathedral, is no longer used for its original purpose.

The Gothic church of *S. Domenico* is remarkable for a fine copy of the Transfiguration, which the inhabitants attribute to *Giulio Romano*. The Gothic church of S. Giovanni has a rich doorway of the sixteenth century. The collegiate church of *S. Pietro*, outside the town, is worthy of a visit, as an example of Lombard architecture; the front is noticed by Mr. Hope for its great profusion of sculpture.

The *Palazzo Pubblico* contains an interesting fresco by *Lo Spagna*, formerly on one of the inner walls of the citadel, and removed here for better preservation.

The *Piazza della Porta Nuova* has a small Madonna, with a blue veil, in fresco, remarkable for its excellent preservation; it was painted in 1502 by *Crevelli*, a native artist.

The *Citadel*, a massive building surrounded with a strong rampart, occupies a picturesque and commanding position, which completely overlooks the town. It was built by Theodoric, destroyed during the Gothic war, and repaired by Narses, the successor of Belisarius. It was subsequently rebuilt by Cardinal Albornoz, and enlarged by Nicholas V. It is now used as a prison. According to the returns published by the government in 1832, it will hold 500 prisoners; the number actually confined at that time was 436, of which 59 were for homicides, 66 for wounding, 181 for theft. Of this number none were confined for more than 20 years; affording a striking contrast to the prisons of Civita Vecchia, where so many are imprisoned for life. There is a garrison here of about 200 soldiers, and some small cannon. The view from the castle walls is extremely grand, commanding the vale of the Clitumnus, and reaching to Assisi and Perugia. Among the foundations of the castle, near the city gate, some remains of the polygonal walls are still visible.

The *Aqueduct* called delle Torre, crossing the deep valley which separates the almost insulated hill on which the city is built from the opposite mountains, serves both as an aqueduct and a bridge; it is supported by a range of ten pointed arches, and is said by Calindri to have been built by Theodelapius III., duke of Spoleto, in 604. The same authority gives the height as 81 metres (about 243½ feet), and the length as 205·98 (rather more than 615 feet). Scarcely any two travellers agree in their accounts of these measurements, and therefore the authority of Calindri, the celebrated engineer of Perugia, and author of the 'Saggio Statistico Storico' of the Papal States, may be considered useful. The aqueduct, however, bears sufficient evidence of repairs and additions long subsequently to the Lombard times, and its substructions, and the body of the nine piers, are perhaps all that can safely be regarded as belonging to the Lombard foundation.

The Roman antiquities of Spoleto consist of the arch through which the street is carried, called the *Porta Fuga* and *Porta d'Annibale*, from the local tradition that Hannibal was repulsed in his attempt to force it. It is a plain arch, with a device of the middle ages, representing a lion devouring a lamb. Some of the churches present remains of Roman temples; that of the *Crocifisso* is supposed to preserve part of the walls of the Temple of Concord; in that of *S. Andrea* the fluted marble columns, in the Corinthian style, are said to have belonged to a temple of Jupiter; and in that of *S. Giuliano* are some fragments of the Temple of Mars. Besides these there are some remains of an ancient theatre; and the

ruin still called the Palace of Theodoric. Outside the city gate a Roman bridge, which had remained buried and unknown for centuries, in consequence of the torrent over which it was erected having changed its bed, was discovered a few years since; but unfortunately the authorities have recently allowed it to be again buried, in constructing the new gate leading to the Foligno road.

Behind the town, picturesquely situated and beautifully wooded, is *Monte Luco*, with its monastery of S. Giuliano, the church of the Madonna delle Grazie, and its numerous hermitages. Monte Luco was made a place of religious pilgrimage by St. Isaac of Syria, A.D. 528, and it has since had great celebrity among the monastic establishments of Italy. The road leading to it commands some of the most magnificent scenery of the valley. The monastery dates from the tenth century, but the great attraction of the spot is its beautiful position, and its grove of oaks, which have been singularly protected and preserved by the ancient municipal laws of Spoleto. One of these fine trees is said to be not less than 105 feet high, and 41 in circumference.

[An additional horse is required by the tariff between Spoleto and La Strettura, both ways.]

On leaving Spoleto the road winds over the steep ascent of the Monte Somma, which rises at this pass about 3738 feet above the sea. The mountain is covered with small forests of ilex, mixed with arborescent heaths, and presents many scenes of picturesque interest. The descent from the summit of the pass to Terni is much wilder in its character. In former days the glen was famous for its banditti; it is now infested with beggars. The long descent at length brings us into the plains of Terni, celebrated in ancient times as the most productive in Italy, and still so fertile that the meadows produce several successive crops in the year, precisely as they did in the days of Pliny.

[illegible] with a miserable osteria. At the foot of the ascent, a mile distant, is a large house, called the Casa [illegible], formerly the villa of Leo XII., who built it as his country residence. It has latterly been used as an inn, and is about to be supplied with additional accommodations for travellers.

I Terni (*Inns:* Europa; La Fortuna: both good). This interesting little town, occupying the site of ancient *Interamna*, is one of the most thriving secondary towns of the States in which the woollen and silk manufacture has obtained a footing. It has a population of 9245 inhabitants. It claims the honour of being the birthplace of Tacitus the historian, and of the emperors Tacitus and Florian. It has been the seat of a bishopric since the year 138.

The *Cathedral*, dedicated to Sta. Maria Assunta, is said to have been built from the designs of Bernini. Its altar is rich in marbles, and there is a small collection of ancient inscriptions preserved there; but there is little in this or the other churches of Terni to require notice.

The *Antiquities* consist of some remains of an amphitheatre in the gardens of the episcopal palace; of a temple in the circular church of San Salvador, called by the local antiquaries the Temple of the Sun; vestiges of another building, called the Temple of Hercules, in the cells of the college of San Siro; and some remains of baths in the villa of the Spada family. Some inscriptions are also preserved in the Palazzo Pubblico, and in other parts of the town.

The great interest of Terni is derived from the *Caduta delle Marmore*, one of the wonders of Italy, and celebrated throughout Europe as the "Falls of Terni." They are distant about five miles from the town, and the excursion will occupy three or four hours, or more, as the taste and feelings of the traveller may influence him to prolong his visit. To those who are desirous of enjoying the scene as it ought to be enjoyed, a

day will hardly seem too much to devote to the excursion. The charges for conveyance are exorbitant, the service being a monopoly in the hands of the postmaster, conceded to him by government: a light carriage for two persons hired at the inn costs twenty-five pauls; each extra person pays five pauls more: so that for a party of four the charge is three scudi and a half. The cicerone expects from five to seven pauls, and the driver five pauls. All this should be arranged with the landlord before starting, to prevent subsequent imposition. It may, however, be stated that a cicerone from the inn is an unnecessary expense; for the traveller is beset by scores at the falls, whom a paul will content. A more useful provision for the excursion is a store of *bajocchi*, without which there is no escaping from the numerous beggars who assail the traveller in all parts of the valley.

After leaving the town, the road for nearly three miles ascends the valley of the Nar, following the high road between Terni and Rieti as far as Papigno, a small mountain village, where a road leading to the bottom of the fall branches off. The road then ascends the hill, and about half a mile from the summit reaches the spot where the Velino dashes over the precipice. There are therefore two points of view—that from above and that from below, seen from the opposite side of the valley. The latter, or the lower view, is by far the best; but travellers should see both, and accordingly should follow the directions of the guides, and go to the upper one first. The bed of the river above the falls is about fifty feet wide, and the rapidity of the stream is said to be seven miles an hour. After seeing the fall from the summit, the next point of view is that afforded by a small building on a projecting mass of rock, some hundreds of feet above the bottom, and which was erected, it is said, for the accommodation of Napoleon. The lower part of the fall is not visible from this point, but the scene notwithstanding is full of grandeur. A path leads from this building down the valley to a point where the Nar is crossed by a bridge, whence a road on the opposite bank leads the traveller through groves of ilex to the point where he finds himself immediately opposite the cataract. Nothing can surpass the view afforded by this side of the valley, particularly from the little summer-house in the side of the hill, which commands a view of the whole cataract from top to bottom in all its magnificence. Those travellers who have only time for one view should bear in mind that this is much to be preferred. There is another point of view from the summit of this hill which shows the falls in relation to the surrounding country: it embraces the whole plain of the Velino as far as the mountains behind the Pič di Luco, described in Route 33. Those tourists who are unable to master the ascent will be glad to know that the remarkable view which it commands forms one of the illustrations of Mr. Brockedon's new work on Italy,—a work to which every traveller will recur with pleasure, as containing at once the most interesting and the most highly finished illustrations of Italy which have yet been published.

The Falls of Terni have been so frequently described, that we shall leave travellers to their own impressions, merely adding such historical and other facts as may be useful, and quoting the following beautiful passage from Lord Byron, in whose judgment, "either from above or below, they are worth all the cascades and torrents of Switzerland put together: the Staubach, Reichenbach, Pisse Vache, Fall of Arpenaz, &c., are rills in comparative appearance:"

"The roar of waters!—from the headlong height
Velino cleaves the wave-worn precipice;
The fall of waters! rapid as the light
The flashing mass foams shaking the abyss;
The hell of waters! where they howl and hiss,
And boil in endless torture; while the sweat
Of their great agony, wrung out from this
Their Phlegethon, curls round the rocks of jet
That gird the gulf around, in pitiless horror set,

And mounts in sprays the skies, and thence again
Returns in an unceasing shower, which round,
With its unemptied cloud of gentle rain,
Is an eternal April to the ground.
Making it all one emerald:—how profound
The gulf! and how the giant element
From rock to rock leaps with delirious bound,
Crushing the cliffs, which, downward worn and rent
With his fierce footsteps, yield in chasms a fearful vent

To the broad column which rolls on, and shows
More like the fountain of an infant sea
Torn from the womb of mountains by the throes
Of a new world, than only thus to be
Parent of rivers, which flow gushingly,
With many windings, through the vale:—Look back!
Lo! where it comes like an eternity,
As if to sweep down all things in its track,
Charming the eye with dread,—a matchless cataract,

Horribly beautiful! but on the verge,
From side to side, beneath the glittering morn,
An Iris sits, amidst the infernal surge,
Like Hope upon a death-bed, and, unworn
Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn:
Resembling, 'mid the torture of the scene,
Love watching Madness with unalterable mien."

Lord Byron, in a note to these stanzas, remarks the singular circumstance "that two of the finest cascades in Europe should be artificial—this of the Velino, and the one at Tivoli."

The formation of this cascade was the work of the Romans. The valley of the Velinus was subject to frequent inundations from the river, which was so charged with calcareous matter, that it filled its bed with deposits, and thus subjected the rich plains of Rieti to constant overflows from the lakes which it forms at that part of its course. "The drainage of the stagnant waters produced by the occasional overflow of these lakes and of the river was first attempted by Curius Dentatus, the conqueror of the Sabines (B.C. 271). He caused a channel to be made for the Velinus, through which the waters of that river were carried into the Nar over a precipice of several hundred feet. It appears from Strabo and from Tacitus that the clearing of the Velinus and Nar [illegible] gave rise to disputes between the inhabitants of Reate and Interamna."—*Dr. Cramer.*

In these disputes, which happened in the year of Rome 700, Cicero was consulted by the inhabitants of Rieti, who erected a statue to him for his services. For about 1500 years from its first construction the channel continued to relieve the valley of its superabundant water; but in 1400 it was so much obstructed that the people of Rieti opened a new channel, which affected the lower valley and inundated Terni. Braccio di Montone, the lord of Perugia, interposed, and had a new channel constructed, but it was of little service, and speedily filled up. From that time to the end of the sixteenth century, the inundations either above or below the falls gave rise to constant contentions between the two cities; and the celebrated architects Sangallo and Fontana were employed upon the works, but with little success. Fontana adopted the old Roman channel until he reached the obtuse angle which it made towards the precipice; he then continued the channel in a straight line, so that the waters entered the Nar at right angles. This arrangement, added to the contracted state of the Nar at that point, blocked up that river with the masses of rock brought down by the Velino, and fresh inundations occurred in the valley of Terni. This was not corrected until 1785, when it was found necessary to adopt some further measures to protect the landholders of Terni, and a new channel was accordingly cut, by which the Velino is brought into the Nar at an oblique angle, which has obviated the mischief in the lower valley, and secured the effectual drainage of the plains of Rieti.

Considerable difference exists as to the actual height of the falls. Calindri, the engineer, in his great work on the

Papal States, gives it as 375 metres, or 1230 English feet; Riccardi, of Terni, the architect of the Gazzoli theatre, who is more likely, as a resident engineer and architect, to have taken greater pains in his calculations, estimates the upper fall at fifty feet; the second, or the perpendicular fall, from 500 to 600 feet; and the long sheet of foam, which forms the third fall, extending from the base of the second to the Nar, at 240 feet: making a total height of between 800 and 900 feet. It is perhaps worthy of remark, that no two English writers agree on this subject, and that some of them have estimated it below 300 feet, forgetful of the great difficulty of forming a correct judgment where there is no known standard of comparison, and where the surrounding scenery is in keeping with the grand scale of the fall itself. The Italian authorities, with few exceptions, estimate it about 1000 feet; but perhaps the above calculation, which makes it from 800 to 900 feet, is the nearest approximation to the truth.

The road by which travellers who have descended to the lower fall return to Terni is carried along the beautiful valley of the united rivers through groves of ilex. It passes through the grounds of the Villa Graziani, one of the residences of Queen Caroline when Princess of Wales. The scenery of this valley is exceedingly beautiful, and artists might fill their sketch-books with the varied and charming landscapes it presents. The mountain-sides are covered with timber, among which the ilex, the judas-tree, the chestnut, and the olive are conspicuous, while the lower slopes are rich in mulberry and orange plantations, and in vineyards. Travellers rejoin their carriages at Papigno, to which place they must be sent back after conveying the party to the upper fall.

[From Terni a very interesting road proceeds through Rieti and Aquila direct to Naples (Route 33).]

Leaving Terni for Rome, an excellent road along the rich valley of Terni brings us to the foot of the hill on which Narni is built.

1 *Narni* (*Inn: La Campana*, very good, with a respectable landlord. It is in every respect greatly to be preferred to Civita Castellana). Narni is an ancient Umbrian city, beautifully situated on a lofty hill commanding the valley of the Nar, and an immense extent of fertile and varied country as far as the Apennines. Its old convent towers and castle give it an air of picturesque beauty from many parts of the neighbouring country, but internally it is badly built, and its streets are narrow and dirty. It is the Narnia or Nequinum of the Romans, the birthplace of the emperor Nerva and of Pope John XVIII. It is the seat of a bishopric, and has a population of 3264 souls. The castle is now used as a prison for criminals. According to the last government returns they will hold 200 prisoners, but the number actually confined was only 80: of these more than half were cases of theft.

The great object of interest in Narni is the ruined Bridge, which has for ages been regarded as one of the noblest relics of imperial times. The master of the Campana has a light carriage, which may be hired to take travellers by the road, for eight pauls; but those who are able to do so, should walk down the picturesque cliffs to the river. A rugged path leads from the town to the point where the Nar enters the deep and wooded ravine, through which it flows from the plains of Terni to its junction with the Tiber. At this spot the magnificent *Bridge of Augustus*, which formerly joined the lofty hills above the river for the passage of the Flaminian Way, still spans the stream with its massive ruins. Nothing can be imagined grander in its general effect, or more striking in its details, than this imperial structure and the scenery by which it is surrounded. The bridge was originally of three arches, built of massive blocks of white marble, apparently without cement or cramps of any description. The foundations of the middle pier seem to have given way, and to have thus produced the fall of the two arches on the right

bank of the river. The arch on the left bank is still entire: its height is upwards of sixty feet, and the breadth of the piers is little less than thirty feet. These arches are described by the Roman writers as the highest known. Martial alludes to the bridge in the following passage:

"Sed jam pareo mihi, nec abutere Narnia Quincto;
Perpetuo liceat sic tibi ponte frui."
Ep. 92.

The poets gave the Nar at this place the epithet *sulfurea:* its waters are still turbid, and contain a small quantity of sulphuretted hydrogen gas, which may be traced in all the calcareous waters descending from the Apennines. The best point for commanding a fine view of the ruins is the modern bridge, which crosses the river a short distance above them. It presents many picturesque combinations for the sketch-book, particularly where the convent of San Cassiano, which forms so beautiful an object in the distance, is seen through the arch on the left bank. The mass of ruin between the two northern piers, which at first sight would be taken for a pier, and is so represented in several drawings, is said to be a part of a ruined fortress erected on the bridge in the middle ages. An examination of the structure will show that it had no connexion with the Roman work.

The *Cathedral* of Narni, dedicated to S. Giovenale, the first bishop of the see, A.D. 369, under St. Damasus I., is remarkable only as an example of the pointed architecture of the thirteenth century. The convent of the *Zoccolanti* contains one of the finest works of *Lo Spagna*, the celebrated pupil of Perugino. It represents a church ceremony, and is so remarkable both for colouring and composition, that it was long regarded and described as a work of Raphael.

Travellers by post from Rome to Florence will do well to make Narni their sleeping place for the first night. They might then reach Terni so early on the second day as to see the Falls with comfort, and sleep at Terni. On the third day they [illegible] reach Perugia. Travellers [illegible] should also recollect that [illegible] much to be preferred to Castel [illegible] lana as the resting-place for the second day, which may easily be reached by sleeping on the day of leaving Rome at the good inn of Le Sette Vene.

[There is a good road from Narni to Perugia through Todi (Route 22). An additional horse is required between Narni and Otricoli, both ways.]

The road from Narni to Civita Castellana is extremely interesting: it emerges from that great gallery of the Apennines which it may be said to have entered at Spoleto, and approaches the broad plains of the Tiber. The highly cultivated country on the left, varied with gentle undulations and covered with oaks, forms in itself a scene of perfect beauty; and near Otricoli, Monte Soracte gives a new feature to the landscape, and continues for several stages to be the most prominent object from the road. From its great height it appears much nearer than it really is, and seems to follow the traveller, so extensive is the circuit which the road makes round it. Before reaching Otricoli a number of ancient tombs are seen on the right of the road, marking the line of the Flaminian Way.

1 Otricoli, a small village of 800 souls, retaining the name and site of the ancient city of Ocriculum, the first city of Umbria which voluntarily submitted to Rome. An additional horse is required in returning from Otricoli to Narni. The road now descends rapidly to the plain of the Tiber, and skirts its left bank to Borghetto. Shortly before reaching the village we pass from the Delegation of Spoleto into that of Viterbo, and the road crosses the Tiber by a fine bridge, called the Ponte Felice, built by Augustus and repaired by Sixtus V.; it united Umbria with Etruria, which we again enter at this spot. The plain on the left hand is memorable for the gallant manner in which Macdonald, during the retreat of the French army from Italy, in December 1798, cut his way through the

Neapolitan army under Mack. The remnant of Macdonald's army, which had not then been joined by Championnet, did not number 8000 men, while that of his incapable opponent is admitted by Neapolitan authorities to have been three times as large. The skirmishing lasted seven days, when Macdonald, weary of acting on the defensive, completely routed the Italians, and crossed the Tiber.

¾ Borghetto, a post-station, with a few scattered houses and no sleeping accommodation. Its old dismantled fortress of the middle ages was more than once occupied during the contests just described. On ascending from the Tiber the traveller meets the volcanic formations of the Campagna. Above Borghetto, the geologist will be much interested in the fine mass of lava, filled with leucite, which continues nearly to Civita Castellana.

[An additional horse is required from Borghetto to Otricoli, but not *vice versâ*. An additional horse to Civita Castellana, but not *vice versâ*.]

Nothing can exceed the beauty of the approach to Civita Castellana; and no writer who has described this route fails to dwell with enthusiasm on its singularly picturesque position.

¼ Civita Castellana. (*Inn:* La Posta, bad, with an impertinent landlord. Though this is the principal inn, travellers will do well to avoid it, if possible. Those who travel by vetturino should stop at Narni, or proceed to Nepi. In the event of any dispute with the postmaster about horses, travellers by post should immediately call on the local director, the Conte Rossi, whose courteous attention to all appeals is entitled to great praise. § 6.) The road, immediately before it enters the gate of the city, is carried over the ravine at a height of 120 feet above the bottom by the magnificent bridge built by Cardinal Imperiali in 1712, and justly regarded as one of the finest works of papal times. Civita Castellana is a fortified episcopal town of 2818 inhabitants; the high road runs through its principal street, but there is little in the town itself to detain the traveller. The Cathedral, a pointed building of the thirteenth century, bears the date MCCX. Its Lombard doorway rests on lions, and is covered with ancient mosaics. On the front of the portico, before the doorway, are the remains of a mosaic frieze, with an inscription now illegible. On the walls of the church are some curious sepulchral tablets with effigies, dating from the fifteenth century. The interior has been modernized, and is not remarkable. The bodies of S. Gracilian and Sta. Felicissima, who suffered martyrdom in this town in the third century, are still preserved here and regarded with great veneration. The Citadel, now used as a state prison, occupies the isthmus of land by which the town is connected with the higher ground; it was begun by Pope Alexander VI., from the designs of Sangallo, in 1500, and completed by Julius II. and Leo X. It is a circular tower, with triangular outworks; but is wholly inadequate to defend this important position, which ought, in the opinion of engineers, to be the strongest in Southern Italy. The prisons, according to the government returns, will hold 130 political and fifteen criminal offenders; at present there are seldom more than 100 actually confined there. The ravines, which almost insulate the town, and the fine scenes commanded by the higher ground, extending over the Campagna, and embracing the plains of the Tiber and Soracte, will afford occupation for many successive days to travellers who carry sketch-books. In the bottom of these ravines flow the streams called the Rio Vicano and the Rio Maggiore, which unite below the town, and fall into the Tiber under the name of the Treia.

Civita Castellana occupies the site of one of the two cities of Falerii or Falerium, the capital of the ancient Falisci, and one of the cities of the Etruscan league. Considerable difficulty formerly existed in regard to the actual position of this city, in consequence of some apparent contradictions in the ac-

counts of the Roman writers, and also from the circumstance that many of the early topographers were unacquainted with the exact localities. It is now known, however, that the Latin accounts of two cities bearing the same name is perfectly correct; the first, or *Falerium*, founded by the Pelasgi, occupied the site of Civita Castellana, and the second, or *Falerii*, was built in the plain about four miles distant, after the destruction of the old city by the Romans about the year of Rome 512. Sir William Gell supposed that C. Castellana marked the site of Fescennium, which is more correctly placed at Galese, a few miles distant.

The remains of the first of the Etruscan cities, to which we adverted above, will be found in the ravine below Civita Castellana, close to the Ponte del Terreno. During the descent some portions of the ancient wall are met with, constructed of masses of stone four feet long and two in depth and in one part eighteen courses high. After passing the fine ruin of its ancient gateway, we come to the rock above the Ponte del Terreno, which is filled with sepulchral chambers in the Etruscan style. Numerous other chambers and excavations of the same kind occur in various parts of the ravine above the Rio Maggiore. The ancient road to the second city of Falerii passed by this bridge.

The second Etruscan city of Falerii is found at the distance of four miles from Civita Castellana, at a spot called *Sta. Maria di Falleri*. Its walls are nearly perfect, and it is perhaps not too much to say that they present the most extraordinary specimen of ancient military architecture now extant. Travellers may go there in a light carriage, or still better on horseback: there is no difficulty in obtaining a proper conveyance from the inn. Those who are not pressed for time will probably prefer making it a pedestrian excursion. To the classical tourist it is a ruin full of historical associations, among which the celebrated story of Camillus and the schoolmaster will not be forgotten. It derives its name of Sta. Maria from an old convent within its walls, built of the ruins of the ancient city. On leaving C. Castellana, the road for about half a mile follows that to Borghetto; it then turns off to the left through a prettily wooded country. For some distance it is bad; as it approaches the ruins it falls in with portions of the ancient road. The plan of the city is nearly a triangle, of which the west and south-east angles are abruptly cut off. The walls are built of tufa, and are nearly complete; they are defended by quadrilateral towers placed at unequal distances, and remarkably solid in their construction. Approaching the city from C. Castellana, we come first upon the eastern side, where a Roman tomb on a square foundation is a conspicuous object; one of the principal gateways of the city is close to this spot, and further on, in the truncated N.E. angle, is another gateway arched with a tower on its left. This eastern line of wall has nineteen towers more or less perfect. The north line also has nineteen towers nearly perfect; in the middle of the line is a small gate, arched with small stones, and still very complete. At this spot are traces of the ancient pavement, and several Roman tombs, one of which is pyramidal. At the north-west apex of the triangle is a fine massive gateway twenty-four feet high, with an arch formed of nineteen blocks, flanked by towers, and called the Porta di Giove from a head of Jupiter on the keystone. This is the most perfect of all the gates. The walls here are composed of fifteen courses, and are about thirty-two feet high. The south side was defended by the deep glen through which the little torrent Miccino runs in its course towards the Rio Maggiore. Its walls and towers have suffered more than the other sides of the city, but the three gates are still traceable. One of these near the south-east angle is called the Porta del Bove from the Bull's head on the keystone: the height of the walls here is nearly fifty feet, and some of the stones are six feet long and two

feet high. The Necropolis is supposed to have been in this dell. Within the walls, the principal remains are those of the theatre, near the Porta del Bove, Etruscan in its foundations, but evidently Roman in its superstructure and decorations. A fine statue of the Argive Juno, and several Roman statues and fragments of sculpture have been found among its ruins; but there is no doubt that there is still much to be brought to light by judicious excavations. There are also the remains of the Piscina, and of what is supposed to be the Forum. Just inside the Porta di Giove is the *Abbadia di Sta. Maria*, an interesting example of Lombard architecture of the twelfth century; its three naves are divided by columns evidently taken from the ancient ruins. Over the door is an ancient capital, and these inscriptions: "Laurentius cum Jacopo filio suo fecit hoc opus:" "Hoc opus Q. Intavall. fieri fecit." The roof of this church fell in in 1829, and it is now deserted and in ruins.

Another excursion from Civita Castellana is to *Mons Soracte*, or Sant' Oreste, as it is now called. It is about ten miles distant, and is interesting both for classical recollections, and for the beautiful scenery which it commands.

"Vides ut alta stet nive candidum
Soracte." *Hor., Od.* i. 9.

"The lone Soracte's heights display'd,
Not *now* in snow, which asks the lyric
Roman's aid
For our remembrance, and from out the
plain
Heaves like a long-swept wave about to
break,
And on the curl hangs pausing."
Childe Harold, iv.

The road is perfectly practicable for carriages to the foot of the mountain, but the ascent to the town of St. Oreste is extremely steep and dangerous in parts. St Oreste has about 1000 inhabitants, but no inn; travellers, however, are received in a house outside the gates by a wealthy family who seem to take pleasure in showing attention to strangers. The summit of the mountain, far above the town, is said to be upwards of 2000 feet above the level of the sea; it is occupied by the famous convent of S. Silvestro, founded in the eighth century by Carloman, son of Charles Martel, on the site of a church built by St. Silvester, previous to his accession to the popedom, on the conversion of Constantine the Great. The original site was probably occupied by the temple of Apollo alluded to by Virgil. The garden of St. Silvester is still shown by the monks, and the place is much frequented by pilgrims. The view from the summit is singularly imposing: on the south it embraces the Campagna as far as Albano; on the west, the lake of Bracciano; while towards the north and east its prospect is bounded by the hills stretching far away in the distance from Civita Castellana towards the country already described. On the eastern side of Soracte, near the church of Sta. Romana, are an ancient grotto and a number of deep fissures, described by Pliny, from which violent gusts of wind still issue. Not far from it is the Acqua forte, a powerful stream, supposed also to be alluded to by the Roman writers. A great part of the mountain is beautifully wooded, and numerous fine landscapes will afford agreeable occupation to the artist. In a geological point of view Soracte is likewise interesting: it consists of a mass of limestone, projecting from under the tufa of the Campagna.

From Civita Castellana to Rome, the old and direct road follows the Flaminian Way, skirting the base of Mons Soracte, and proceeding through Capannacce, Rignano, Borghettacio, and Prima Porta; but it has fallen into disuse since Pius VI. constructed the high post-road through Nepi, in order to unite this with the road from Florence, Siena, and Viterbo to Rome.

The road to Nepi descends into the plain formerly celebrated for the ancient Ciminian forest, and proceeds through groves of oaks to Nepi, passing its magnificent aqueduct of two tiers of

arches, built by Pope Paul III., shortly before entering the walls.

1 *Nepi* (*Inn*, La Posta), the ancient Nepete or Nepe, its name having undergone scarcely any change. Nepi is an episcopal town of 1793 inhabitants. It is remarkable chiefly from its picturesque position on the edge of a deep glen; it is surrounded by fortifications of the middle ages, and on the Roman side particularly the towers and battlements produce a very fine effect. Some of these fortifications rest on the ruins of the Etruscan walls, which may easily be traced near the southern gate. The oldest fortifications bear the arms of Calixtus III., who died in 1458, and the more recent were built by Sangallo, for Paul III., in the sixteenth century. The French set fire to the town in 1799, and nearly destroyed it; there is little now to detain the traveller, excepting its ancient church, and the town-hall with its fine front ornamented with statues and antique inscriptions. This little town appears to have been the seat of a duchy for a short time during the middle ages; and in the thirteenth century it was besieged and finally taken by the emperor Frederick II. Its bishopric is one of the oldest in Italy, having been founded in the time of St. Peter: its first bishop was St. Romano, A.D. 46.

The road now loses its picturesque character, and enters on a bare volcanic country, which lasts during the remainder of the journey. The Siena road joins this route shortly before reaching Monterosi, where we enter on the Via Cassia.

1 Monterosi (*Inn*, the Post, very miserable, but preferred by some to Baccano, the next station, on account of being on higher ground and more free from malaria). At Monterosi we leave the Delegation of Viterbo, and enter upon the Comarca of Rome.

Between this and Baccano, and about midway between the two, is a large and good inn, called *Le Sette Vene*, certainly the best between Civita Castellana and Rome, which the vetturini very properly prefer to either Monterosi or Baccano, but unfortunately it is not a post-station. Close to this inn of the Sette Vene may still be seen an arch of the ancient bridge over the Trieste, by which the Via Amerina, a branch of the Flaminian Way, was carried direct from Todi through Sta. Maria di Falleri and Nepi into the Via Cassia at Baccano. A few miles beyond Sette Vene the road crosses the lip of the crater in which Baccano is situated. From this high ground the outline of the crater is still strongly marked. On the hill above the inn are some ruins, supposed to be the remains of a temple of Bacchus, and denoting the site of the Statio ad Baccanas, on the Cassian Way.

1 Baccano (*Inn*, the Post, by no means the worst inn on this road, although the situation is objectionable on account of malaria). It is situated in a hollow under the north-east slopes of the crater, in the centre of which is the sulphurous pool whose impure waters render the atmosphere unwholesome. Beyond the south-western ridge of the crater are two small lakes, one of which is the Lacus Alsietinus, now called the Lago di Martignano, lying between the crater and the east side of the lake of Bracciano. Traces of the ancient emissaries made on this side to drain the lake formerly existing in this crater, may be seen from the road after leaving the inn at Baccano.

Between Baccano and La Storta the traveller enjoys from some high ground the first view of St. Peter's.

"Oh Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufferance? Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples! ye,
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay.

The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her wither'd hands,
Whose holy dust was scatter'd long ago;

The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber through a marble wilderness?
Rise, with thy yellow waves, and mantle
her distress." *Childe Harold*, iv.

At the Osteria del Fosso the road crosses one of the branches of the Cremera, and between that spot and La Storta skirts the base of the lofty hills on which the celebrated Etruscan city of *Veii*, the great rival of Rome, was situated. The intervening hills allow but an occasional glimpse of these interesting ruins, a description of which will be found under Excursions from Rome.

1 La Storta, the last post to Rome. As we draw nearer the Eternal City, the road winds over the gentle elevations which mark the desolate Campagna, but there are no villages or country-seats to denote the approach to a great capital; some old brick towers of the middle ages, and a few ruined farm-houses, are the only objects which break the monotony of the scene. If the present aspect of the Campagna should excite a contrast with the eventful drama once enacted on its surface, there is perhaps no description which will more completely embody the feelings of the classical tourist than that of Milton in the fourth book of Paradise Regained, which Mr. Beckford seems to have paraphrased in the well-known description of his entrance into Rome. About the seventh milestone a turn in the road brings the towers and cupolas of Rome more prominently into view; but with the exception of St. Peter's and the Castle of St. Angelo, there are no objects of striking interest in the prospect. The Coliseum, the Aqueducts, the Capitol, and the numerous antiquities whose names suggest themselves almost involuntarily at the first sight of Rome, all lie on the other side; and the stranger will perhaps be disappointed to find that there is no point in this route which commands a view over the whole city.

As we advance the appearance of the country becomes more pleasing, and the vegetation is less scanty. Monte Mario, with its wooded platform covered with stone-pines and cypresses, bounds the prospect on the right; the hills of Frascati and Albano stretch far away in the distance on the left; while in front the plain of the Tiber is spread out before us. About three miles from Rome is a sarcophagus on a ruined base, rising above the road on the right hand; it is erroneously called the *Tomb of Nero*, although an inscription yet legible shows that it was the tomb of Publius Vibius Marianus and his wife Reginia Maxima; a circumstance which may serve to prepare the traveller for the antiquarian misnomers of Rome itself.

At length the road reaches the Tiber, which it crosses by the *Ponte Molle*, a modern bridge built on the foundations of the Pons Milvius, constructed by M. Æmilius Scaurus. The ancient bridge is memorable in the history of Rome for Cicero's arrest of the ambassadors of the Allobroges, the accomplices of Catiline, and for the celebrated battle fought near it between Constantine and Maxentius, a religious victory which the genius of Raphael has invested with additional interest by his design for the well-known fresco in the Vatican. The Pons Milvius was the scene of Constantine's Vision, and from its parapet the body of Maxentius was precipitated into the Tiber. The present structure was almost entirely rebuilt by Pius VII. in 1815, when the old tower was cut into the form of a triumphal arch, and the statues of St. John baptizing the Saviour, by Mochi, were erected on the northern extremity, and those of the Virgin and of St. John of Nepomuc on the southern extremity of the bridge. The river at this point is about 400 feet in breadth, but its banks are bare and destitute of timber, and its colour fully justifies the epithet *flavus* given to it by the Latin poets. The Cassian Way is joined by the Flaminian, on the north bank of the Tiber, which here separated Etruria from Latium. Beyond the bridge, on a low hill, is the little chapel erected by Pius II. on the spot where he met the procession which ac-

companied the head of St. Andrew on its arrival from the Peloponnese. A straight road now leads between the high walls of villas and gardens which exclude all view of the city to the Porta del Popolo, passing on the left hand the church of St. Andrew, built by Julius III. from the elegant designs of Vignola, as a memorial of his deliverance on St. Andrew's day, 1527, from the German soldiery during the sack of Rome: the head of the apostle was long preserved here. Farther on, we pass the Casino del Papa Giulio, also designed by Vignola for the same pope, and finished by St. Carlo Borromeo; and the noble Palazzo Giulio, now the Casino della Reverenda Camera, another fine building designed by Vignola, and painted in fresco by Taddeo Zuccari. It long served as the temporary residence of sovereigns and ambassadors previous to their public entry into Rome. Farther on, we pass on the left hand the gate of the Villa Borghese, and nearly opposite to it the building appropriated as the English chapel.

1¼ ROME. [From Rome to La Storta this post is reckoned as 1½. Passports are demanded at the gate, and unless a *lascia passare* be previously lodged with the officer by the banker or correspondent of the traveller, the carriage must proceed to the Dogana,—a vexatious arrangement, from which a fee of ten pauls sometimes fails to procure an exemption. This *lascia passare* is not granted to persons travelling by public carriages. A fee is necessary at the passport-office to prevent delay at the gate; from three to five pauls is expected from those who travel by vetturino, and from five to ten from those who travel post. In the event of the luggage being taken to the custom-house, a timely fee to the searcher will not only facilitate matters, but will generally make the examination a mere matter of form.]

Rome is entered by the *Porta del Popolo*, the modern substitute for the Porta Flaminia, which stood a little to the east. It was built by Vignola, from the designs of Michael Angelo, in 1561, during the pontificate of Pius IV. It has four entrances of the Doric order, with statues of St. Peter and St. Paul, by Mosca, in the intercolumniations. The inner front was ornamented by Alexander VII., from the designs of Bernini, in honour of the visit of Christina, queen of Sweden, in 1657. Although this entrance fails to excite that classical enthusiasm which no traveller can repress when Rome is entered by the road from Naples, it is still imposing, in spite of the bad taste of many of its architectural details. The gate opens upon the spacious Piazza del Popolo, an irregular area at the foot of Monte Pincio, which bounds it on the left. In its centre rises the fine obelisk of Rhamses I., one of the two erected by that great king in front of the Temple of the Sun at Heliopolis, the On of Scripture, whose site is now only marked by the single obelisk of which this was the fellow. In front, the twin churches of Sta. Maria in Monte Santo, and Sta. Maria de' Miracoli, built by Cardinal Gastaldi, legate of Bologna, in the middle of the seventeenth century, divide the three streets which diverge from this northern entrance into the very heart of the city. The middle street, called the *Corso*, from the horse-races held in it during the Carnival, follows the Via Flaminia in a direct line to the Capitol. The street on the right, called the *Via Ripetta*, runs parallel to the left bank of the Tiber, to the quay called the Porto di Ripetta: the street on the left, called the *Via Babuino*, leads to the Piazza di Spagna, and from thence direct to the Quirinal.

Inns, all situated at this extremity of the city, within the triangular space lying between the Porta del Popolo, the Piazza di Spagna, the Via Condotti, and the Corso: the Europa; H de Londres (Czerni), both in the Piazza di Spagna, the healthiest situation in Rome; H. des Iles Britanniques, in the Piazza del Popolo, immediately under the Pincian; H. de Russie, La Gran

Bretagna, and the H. de Paris, in the Via Babuino; H. Spillmann, with a table d'hôte during the season, in the Via della Croce; H. d'Allemagne, in the Via Condotti. These inns stand as nearly as possible in their order of merit; the four or five first are perhaps nearly equal, and indeed their management and comforts leave little to be desired by the most fastidious traveller. The two last mentioned are much frequented as bachelor's quarters; both have a table d'hôte, with very obliging landlords: the H. d'Allemagne, kept by Franz, has been in his family for four generations. The prices in the hotels are much less in summer than in winter: a bed-room on the average costs from two to five pauls a day; a suite of apartments for five or six persons, from fifteen to twenty pauls a day; larger rooms, thirty pauls; and so on, in proportion to the accommodation and situation of the rooms. At the Europa, where everything is excellent, breakfast is charged five pauls; dinner, ten; tea, five; and for the servants who dine at the courier's table d'hôte, five pauls each per day. Firing and candles are dear at the inns, as well as foreign wines of every description except Marsala. The charge at the table d'hôte at Spillmann's and at Franz's is six pauls.

Lodgings in private houses, much resembling the chambers of the inns of court in London, may be had in all parts of Rome. The best situations are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them. The Strada Gregoriana and the Via Sistina, at the Trinità de' Monti, and several streets near the Fontana Trevi, have also good lodging-houses. Strangers should avoid situations immediately under the hills, particularly where the house has been built close to the tufa rock, so that the bed-room windows cannot have a free circulation of air. All houses with confined damp courts or standing water, however agreeable they may be rendered to the eye by trees and gardens, are especially objectionable, particularly in summer. Sir James Clark considers that "the streets that run in an east and west direction are to be preferred to those running north and south, as they are less exposed to currents of cold air during the prevalence of north winds, and the houses have a better exposure. Both the sitting and bed-rooms of delicate invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations." The price for a furnished sitting-room and bed-room in summer in a good situation is from six to eight scudi a month, and from ten to twelve in winter. Suites of apartments for families may be reckoned in proportion, but they depend greatly on the demand, the season, and the situation. A good sitting-room, with three bed-rooms and a kitchen, in the fashionable quarter, costs on the average from thirty to thirty-five scudi. In the streets which lie beyond the ordinary beat of English visitors, as in the Strada Giulia, the same accommodation may be obtained for less than half this sum. No general rule, however, can be laid down to which some traveller cannot adduce an exception. In the Corso, it is advisable to stipulate for the exclusive possession of the windows during the Carnival, or the lodger may be surprised to find his apartments converted into show-rooms during the festivities, besides being obliged to pay for a place at his own window. In the court of every house there is usually a well, from which the different sets of lodgers supply themselves with water by means of buckets traversing a fixed rope, so as to avoid the necessity of descending from the upper floors. The arrangement of this simple machinery is often one of the first objects which arrest the attention of the stranger on his arrival in Rome. Wood, as we have already remarked, is dear: a cart-load, including porterage, seldom costs less than four scudi. A single person generally pays one to two scudi a month for attendance.

Trattorie.—In private lodgings visitors are supplied with their dinner from the trattoria at a certain rate per head, varying from 5 to 10 pauls. The din-

ners are sent in baskets lined with tin and heated by a brazier of charcoal, and are generally very good. Many persons, particularly bachelors, prefer dining at the trattoria; but although there are many of these establishments, they are far inferior to those of other Italian capitals; and a good restaurateur is still one of the *desiderata* of Rome. The following are the best: Scalinata, in the Piazza di Spagna, price of a dinner with wine 3 to 4 pauls; nearly all the most eminent English artists dine and sup here daily, after which they adjourn either to the Café Nazari or the Café Greco; Lepri, in the Via Condotti; Polidoro, in the Corso, near the P. Colonna; Falcone, near the Pantheon, celebrated for the national dishes of *trippa* and *testicciuola* (lamb's brains fried); Armellino, in the Piazza Sciarra.

Cafés.—Nazari, in the Piazza di Spagna, by far the best in Rome, famous for its chocolate and *poncio spongato*, with an excellent confectioner's shop adjoining; C. Novo, in the Palazzo Ruspoli, in the Corso, with a garden and several billiard-tables, a good and handsome establishment much frequented by the Roman nobility; Greco, in the Via Condotti, the celebrated rendezvous of artists of all nations, in which smoking is allowed; the Germans have a room there which is called their own; all the artists in Rome, almost without exception, may be found there at breakfast at seven in the morning attended by their favourite waiter Pietro. Veneziano, in the Piazza Sciarra; C. de' Babbioni, on Monte Citorio, frequented by a club of philosophers and professors, under the direction of a president; the Café of the Fontana Trevi, the resort of the antiquaries. Breakfast at a café costs from 1 to 2 pauls including waiters, a single cup of coffee 2 bajocchi. In all the cafés strangers must call for *botteca* (the shop), and not for the waiter, if they wish to be served.

Reading-Rooms.—Monaldini, in the Piazza di Spagna, supplied with the London daily newspapers, Galignani, a small English library, and a good collection of road-books, maps, &c., of Rome and its vicinity. An address-book is kept here, in which strangers should enter their names and address on arrival in Rome. The charge for the reading-room is 1 scudo a month. The price of the white vellum binding for which Rome is so famous is 3 pauls for a 12mo., and for others in proportion. The reading-room in the Piazza Colonna has the Italian and French papers, Galignani, and the Allgemeine Zeitung; charge, 5 baj. a sitting, or 5 pauls a month.

Hackney Carriages (*Vetture*), open calèches with a hood, are met with in different parts of the city; the principal stands are the Piazza di Spagna, Monte Citorio, the Corso, near the Via Condotti, and the Piazza of St. Peter's about the time of service. Fares, for half an hour 2 or 3 pauls; with four persons, 4 pauls; when taken by the hour, 4 pauls for the first hour; 3 for the second; 10 pauls for a course of four hours, and by the day 3 scudi. Some of the masters of hotels let carriages at the rate of 25 pauls a day within the walls; this is not only cheaper than the hire of hackney carriages, but more desirable on account of the superior character of the vehicle and horses. A good private carriage by the month, including the coachman, costs from 60 to 100 scudi according to the demand.

Ciceroni, or *Valets-de-place*, one of the necessary evils of Rome. Travellers must be cautious in receiving the *dicta* of these personages as authority in matters of antiquity, for each has his own theory. Unfortunately few of them are beyond suspicion; they notoriously exact commissions from the tradesmen, and should therefore never be allowed to accompany strangers to the shops. The charge of a good cicerone is from 5 to 10 pauls a day.

Post-Office.—The foreign mails arrive three times a week, on Mondays, Thursdays, and Saturdays. Letters are delivered between 10 and 2 P.M. Foreign letters are despatched on Tuesday, Thursday, and Saturday. On Tues-

day and Thursday letters must be posted before 2 P.M., and on Saturday before 10 P.M. The postage of a single letter to any place beyond the frontier is ½ paul; but further than this it is not possible to prepay. On Tuesday morning a mail arrives from the towns between Florence and Rome on the Perugia road. Letters from England not directed to the care of a banker at Rome should be plainly and legibly directed according to the foreign usage. The English mode is not understood, and instances have occurred in which the *Esq.* has led to mistakes which are more amusing than convenient.

Roman Time.—It is necessary to apprise the stranger in Rome that the computation of time differs entirely from the ordinary system of Europe. With less science than their ancestors, the modern Romans divide the day and night into twenty-four hours, of equal length, in all seasons of the year. The clocks are regulated by the setting of the sun, the twenty-fourth hour being fixed at Ave Maria, or half an hour after sunset. One o'clock is therefore an hour and a half after sunset. The result of this system is obvious; the nominal hours of mid-day and midnight are constantly changing with the season; in December, mid-day is 19, and in June it is 16. It would have been much more simple and convenient to have reckoned from some fixed point, as at noon; for from the perpetual necessity for calculating the existing system, few strangers think it worth while to trouble themselves about it. The great objection, however, is the uselessness of the Roman clocks to those who do not understand the mode of computation.

English Chapel.—The first place in which the Church of England service was publicly performed in Rome was the Palazzo Corea, close to the Mausoleum of Augustus. For some years past it has been performed in a large house outside the Porta del Popolo. Divine service is celebrated twice every Sunday. The resident clergyman is the Rev. J. Hutchinson, in the Piazza di Spagna.

Physicians.—Dr. Kissock, 78, Via della Croce, resident as an English physician in Rome for many years; Dr. Lee, Via Babuino; Dr. Evanson; Dr. Lloyd; Dr. Badham; Dr. Deakin. The latter gentleman goes to the Baths of Lucca during the summer months. The best *Apothecary and Druggist* is Signor Borioni, 98, Via Babuino. All his medicines are as good as they are at Apothecaries' Hall; and he procures the most important direct from England.

Bankers.—Messrs. Torlonia and Co.; Messrs. Freeborn and Co., in the Via Condotti. The principal of the latter house is the British Consul.

Italian Masters.—Signor Armellini, 74, Via della Croce (ten pauls a lesson). Signor Lucentini (five pauls a lesson), at the Hanoverian minister's. *French Master.*—M. Ardisson (five pauls a lesson), at the French ambassador's. *Music Master.*—Signor Gaggi, Piazza di Spagna (ten pauls a lesson). All the above are first-rate masters, and gentlemen of high character in private life.

Engravers on Shells. (*Conchiglie.*)—Giovanni Dies, Via della Croce. Saolini, in the same street. *Pietra Dura.*—Girometti, Palazzo Trulli, Via delle Quattro Fontane. *Mosaics.*—Cav. Barberi, 148, Strada Rasella, the first artist in mosaic in Italy. *Mosaic Landscapes.*—Verdejo. *Gems, Etruscan Intagli, Pastas, and Sulphur Casts.*—Thomas Cadés, 456, in the Corso, the most complete and systematic collection in Rome. Bartolommeo Paoletti, Piazza di Spagna. *Bronzes.*—The Prussiani (Hofgarten), Via Magnanelli. Caputi, Via di Ripetta. *Antiquities.*—Vescovali, Piazza di Spagna. Capranesi, in the Corso. *Jeweller.*—Castellani, in the Corso, a good mounter of cameos. *Scagliola.*—Stefano Angelini.

Works of art are sent to England with the greatest facility and dispatch by means of the excellent arrangements of the Messrs. M'Cracken, the agents of the Royal Academy. Their correspondents in Rome are Signor Carlo Trebbi; Messrs. Freeborn and Co., the bankers; Signor Luigi Branchini, at the English College; and Signor del Bosco, at Torlonia's.

Engravings, &c.—The great collection is that of the government, the Calcografia Camerale, now occupying their new rooms near the Fontana Trevi. Catalogues are hung up for examination, with the prices of each print marked. All the beautiful engravings from the great masters, executed at the expense of the papal government, may be purchased here. The best and most recent book of *Views in Rome* is the excellent series of etchings published by Deodato Minelli, 19, Via della Croce. Small oil paintings, coloured on the etchings of the ruins and public edifices of Rome, are prettily executed by Signor Ignazio Pfyffer, 74, Via della Croce. They do not pretend to compete with the original works of the landscape painters, but are very interesting as reminiscences or as presents.

English Warehouse, for tea, foreign wines, porter, &c.—Lowe, in the Piazza di Spagna. *Tobacco Shops.*—There are fewer of these establishments in Rome than in any other Italian capital. Tobacco is a monopoly of the government, and the manufacture is susceptible of great improvement. The principal warehouse for foreign snuffs and cigars is the *Convertiti*, in the Corso. There is also a *Spaccio d' Eccezione*, in the Via Condotti. *English Livery Stables.*—Brown, a respectable master of horses, near the Propaganda. Horses may be hired here by the month or the season. Good *vetturino carriages* may be obtained of Luigi Pernini e figli, at the Stelletta, 19, in the Campo Marzo.

Sporting.—The sportman's license in Rome costs only three pauls, and by an ordonnance of Leo XII. the gates are open at all hours to every one who answers to the challenge, *Cacciatori*. The great sporting of Rome is the boar-hunt, in the forests of Cisterna and Nettuno. A party for this purpose is organised once a season by Signor Vallati, an accomplished artist, who has acquired great fame as a painter of wild boars, which he represents to the life. The interest of the expedition is, of course, much increased by his long experience and local knowledge. The shooting season begins in October, with snipes, quails and larks. As winter advances the tribes of passage become abundant, and woodcocks, partridges, &c. afford constant sport. The wild-fowl shooting of the Pontine Lake has been made the subject of a painting by Horace Vernet. One of the rarities of the sporting season is the porcupine, which is captured on the Campagna, and constitutes the greatest delicacy of the Roman table.

Theatres.—The *Valle*, between the Pantheon and the Piazza Navona, for operas and plays. The *Argentina*, in the Via della Rotonda, for operas. Both of these are open from Christmas to Lent. The *Apollone*, or *Tordinona*, in the Via Tordinona, for grand operas. The *Aliberti*, behind the Via Babuino, for masquerades during Carnival. The *Burattini*, the popular *fantoccini* of Rome. The price of admission is the same at all the great theatres, viz. three pauls: a box costs from fifteen to twenty pauls a night. During the season it is very difficult to obtain a box at the three great theatres, the Valle, Argentina, and Apollone. The best plan is to secure, if possible, a part of a box for the winter, and even this cannot always be accomplished. The doors are open two hours after Ave Maria.

Public Festivals.—The Carnival begins properly after Christmas Day, and continues until the beginning of Lent; the masking takes place only during the last eight days, exclusive of the Sundays and Fridays. At 2 P.M. the maskers assemble in the Corso, where the pelting with comfits manufactured for the purpose (*confitti di gesso*) is carried on until Ave Maria. The amusements of each afternoon end with a horse-race. The horses have no riders, but are urged on by balls and plates of metal, covered with sharp spikes, suspended from their backs. The prizes are furnished by the Jews, who were formerly compelled to race on foot, for the amusement of the people: they consist generally of pieces of rich velvet. The horses are stopped at the end of the Corso by a piece of canvas suspended

across the street at the Ripresa de' Barberi, which derives its name from the Barbary horses that formerly contended for the prizes. The three last days of the Carnival are the most exciting, and the whole city seems to be congregated in the Corso. The diversions end with the *Moccoli*, when the maskers appear with lighted tapers, and endeavour to blow out the lights of others while they keep in their own. *The October Festival.*—On Sundays and Thursdays in October, the people assemble on Monte Testaccio and in the Borghese Gardens, where they divert themselves with dancing and games. This is the great holiday of Rome, and nowhere are the people seen to so much advantage. As a study of costume this festival is quite unrivalled. The *Artists' Festival*, managed chiefly by the Germans, is one of the sights to which few but the initiated can obtain access. The artists of all nations resident in Rome may be said to form one fraternity, and it is an honourable circumstance that men speaking so many different languages meet at Rome upon common ground; as if there were no distinction of country among those whom Art has associated in her pursuit. At the jubilee of the celebrated German painter Reinhart, in December 1839, no less than 300 artists of all nations assembled to do him honour. The *Church Festivals* are described in the accounts of the several churches and basilicas.

Government, Statistics, &c.

The cardinals, who rank as princes, and elect the pope out of their own body, constitute the Sacred College, all vacancies in which are filled up by the reigning pontiff. Their number is seventy, but the college is seldom full. The government is administered by a cardinal secretary of state as chief minister, and by the following boards or "congregazioni:" the Camera Apostolica, or financial department, presided over by the Cardinal Camerlengo; the Cancelleria, presided over by the Cardinal Cancelliere; and the Dataria, an ecclesiastical department under the Cardinal Pro-datario. To these may be added another ecclesiastical chamber, called the Penitenzieria, or secret Inquisition, over which a cardinal presides.

The police of the city is under the direction of the Governor, who is always a prelate or monsignore. Since the highest offices of the state have been thrown open to laymen, he has frequently been promoted to a seat in the Sacred College. The municipal council, established in the sixteenth century, has disappeared; and the jurisdiction of the Senator and his three judges, called the Conservatori, is now confined to the inferior civil and police court, called the Tribunale del Campidoglio, over which they preside in conjunction with the Priore de' Caporioni. Their duties are little more than nominal, as, with the exception of the horse-races, the markets, and public processions, which are under the superintendence of the Senator, the administration of the city rests entirely with the Governor. The titles, however, confer some privileges of precedency, and the Senator and Conservatori are always chosen from the leading nobility. Until the middle of the last century, the Senator, like the Tuscan Podestàs, was a foreigner; in 1765 an apostate Swede filled that honourable post. The police of Rome is military, being maintained by a body of carabineers under the direction of the Governor.

The province of Rome, called the *Comarca*, comprehends an area of 260 square leagues, a larger extent of surface than that included in any other province of the states. The population of Rome and its Comarca, by the Raccolta of 1833, was 283,456. The population of the city itself, by the returns of 1829, amounted to 144,541, of which 1899 were ecclesiastics, viz. 35 bishops, 1490 priests, 1984 monks, and 1390 nuns. In 1833, the official Raccolta showed that the population had slightly decreased, the returns for that year giving 149,920. In 1836 it had increased to 153,678; the ecclesiastics were 5004; of which 37 were bishops,

1466 priests, 3023 monks, and 1176 nuns. In 1838, the population had again increased to 148,903, of which 78,039 were males, and 70,217 females, being nearly what it was ten years previously. Of the number 1938 were ecclesiastics, viz. 21 bishops, 1439 priests, 2012 monks, and 1466 nuns. The number of parish churches has been for many years 54. In 1838, with a population, as we have seen, of 148,903, the marriages were 1233; the baptisms, 4665; and the deaths, 12,563. The number of Jews in Rome is about 4000.

The Streets of modern Rome are generally narrow, and paved with small stones of lava. The Corso is the only one which has a foot-pavement at the sides. They are lighted at night with oil-lamps, but are not by any means agreeable to foot-passengers. Several of the main lines are long, handsome, and regular streets, broken by frequent squares or piazze, and drained by an admirable system of sewerage founded chiefly on the ancient cloacæ.

General Topography.

Rome is situated in the central plain of the Campagna, or rather, on the undulating table-land which lies between the Sabine hills and Soracte on the north-east, and the low marshy flats, which may be called the maritime plain of the Campagna, on the south west. It stands in 41° 54′ north latitude, and 12° 28′ east longitude, and is 15 miles distant from the sea coast. The modern city is built on the low land which lies on each bank of the Tiber, and on the slopes of the three most northern of those seven hills which formed the well-known features of ancient Rome. The usual level of the Tiber in its passage through the city is from 35 to 40 feet above that of the sea; the height of the hills within the circuit of the present walls varies from 120 to 160 feet above the river. The Tiber divides the city into two very unequal portions, traversing it from north to south in an irregular winding course of not less than three miles from wall to wall. On the left bank, the Quirinal, Viminal, and Capitoline hills form a semicircular belt, inclosing the low irregular plain of the ancient Campus Martius. This area includes the principal portion of the modern city, the seat of trade and commerce, and consequently contains the great bulk of the population. It is traversed by the Corso, the main street of Rome, about a mile in length, beginning at the Porta del Popolo on the north, and terminating at the Piazza di Venezia, near the foot of the Capitoline hill which forms the line of demarcation between the modern and ancient city. To the south and east of this district are the Palatine, the Aventine, the Esquiline and the Cælian, all of which, though included within the modern walls, are little better than a desert; their irregular surface is covered with vineyards or the gardens of uninhabited villas, and they present no signs of human habitations but a few scattered and solitary convents. The Corso divides the principal district of modern Rome into two parts; that on the north and east, which we may call the upper town, is built chiefly on the slopes of the Pincian and the Quirinal, and on part of the plateau which unites these hills towards the east with the Viminal and the Esquiline. This upper town is the aristocratic quarter and the chief residence of the English visitors; it contains the best streets and the finest houses, and is the healthiest quarter of the city. The higher part of it is intersected by two long streets: one of these, the Strada di Porta Pia, nearly a mile in length, leads from the gate of that name, in the north-east angle of the city, to the Monte Cavallo; the other leads in a straight line from the Trinità de' Monti, on the Pincian, to the Basilica of Santa Maria Maggiore, under the names of the Via Sistina, Via Felice, and Via delle Quattro Fontane; the latter being so called from the fountains placed at the angles of the bifurcation, where the two streets cross each other at right angles.

On the right bank of the Tiber is the

narrow slip of level ground which contains the two districts of the Borgo and Trastevere. It is bounded on the west by a ridge of hills 300 feet above the river, and about a mile and half in length from north to south. The principal eminences of this ridge within the walls are the Vatican, which preserves its ancient name, and the Janiculum, or Monte Montorio. Beyond the walls the picturesque Monte Mario, with its villas and pine plantations, may be considered the boundary of this quarter on the north. The Trastevere and the Borgo are united by the street of the Longara, constructed at the foot of the Janiculum by Sixtus V.

The Rome of the middle ages, which sprung from the ruins of the ancient city, had nearly disappeared at the beginning of the sixteenth century; and scarcely any part of the present city is older than the time of Sixtus V., who first began to rebuild it in the form in which it now appears. It is divided into fourteen districts, or *Rioni*, twelve of which are on the left, and two on the right bank of the Tiber. They are irregular in their boundaries and outline, having been determined more in accordance with the modern population than with the local peculiarities of the ground; they are, consequently, very numerous in the modern city, which comprises eleven within its circuit, while the more extensive area of the ancient city has only three. From this it will be seen at once that they have no kind of correspondence with the regions of Augustus. In the middle ages the Rioni had their captains, their councils, and their trained bands; but though they still retain their banners, and carry them in the great processions, their municipal jurisdiction has merged in the Priore de' Caporioni, who is a member of the Tribunale del Campidoglio, the minor civil and police court over which the Senator of Rome presides. Of the eleven Rioni which include the modern city, the two most northern are intersected by the Corso; the third spreads over the Quirinal from the Corso to the north-east angle of the walls; six lie between the lower half of the Corso and the Tiber; and two are situated on the right bank of the river.

A rapid survey of these districts will enable us to fix the localities of many interesting objects. 1. The Rione *Campo Marzo* begins at the Porta del Popolo, embracing all the northern angle of the city from the Pincian to the river, near the little Piazza Nicosia. About a third of the Corso, at its northern end, lies within the district. On the east of the Corso it includes the gardens of the Pincian, the Villa Medici, the Trinità de' Monti, the Piazza Magnanelli, Piazza di Spagna, the Via Babuino, the Piazza del Popolo, and the Theatre Aliberti. Between the Corso and the river it includes the mausoleum of Augustus, the Hospital of S. Giacomo, the quay called the Porto di Ripetta, the Borghese and the Ruspoli palaces. 2. The Rione *Colonna* extends along the depression between the Pincian and the Quirinal, from the city walls on the north-east nearly to the Pantheon, crossing the Corso, and including its central portion. The principal objects in this district, on the east of the Corso, are the Barberini Palace and the Church and Convent of the Capuchins. West of the Corso are the Piazza Colonna, with the Antonine column; the Chigi, Niccolini, and Piombino palaces; the Post-office; Monte Citorio, with the palace of the Curia Innocentiana, now the residence of the Cardinal Chamberlain; the Temple of Antoninus, now the Custom-house; and the Capranica Theatre. 3. The Rione *Trevi* extends from the north-east walls to the Corso, which forms its boundary on the west. On the south-east it is bounded by the long street of the Porta Pia. It includes the house and gardens of Sallust, part of the Agger of Servius Tullius, the Villa Ludovisi, the Pope's palace on the Monte Cavallo, the Colonna Palace and Gardens, the Piazza of the SS. Apostoli, the Torlonia Palace, the Piazza della Pilotta, and the Fountain of Trevi, from which it derives its name. 4. The Rione *Pigna* joins the former at the Corso, and extends westward

over the Campus Martius. It includes the Collegio Romano, the Pantheon, the Piazza and Church of Minerva, the Giustiniani, Doria, and Altieri palaces, the Church of Gesù, and the Piazza and Palazzo di Venezia. 5. The Rione *S. Eustachio*, a long strip of ground in the heart of the Campus Martius, lies along the western side of the former district, and is filled with streets of shops and manufactories. It includes the church which gives it name, the Collegio Sapienza, the Cenci Palace, and the theatres Valle and Argentina. 6. The Rione *Ponte*, another unattractive district, encloses the angle formed by the bend of the Tiber below the castle of St. Angelo. It includes the Tordinona Theatre and the Piazza del Ponte leading to the bridge of St. Angelo. 7. The Rione *Parione*, situated between the two former districts, in the heart of the city, includes the Piazza Navona, the site of the Circus Agonalis and the place of the weekly market, the statue of Pasquin, Bramante's Cancelleria, the Piazza Sforza, the Campo di Fiore, the Massimi palace, and the ruins of the Theatre of Pompey. 8. The Rione *Regola* lies along the bank of the river opposite to the upper half of the Trastevere. It includes the Farnese, and the Spada palaces. The Ponte Sisto, the ancient Pons Janiculensis, crosses the river from its centre. The fine street formed by the Via del Fontanone and the Via Giulia, nearly three-quarters of a mile in length, runs parallel to the Tiber through a great part of this district and that of Ponte, extending in a straight line from the Ponte Sisto to the river near the bridge of St. Angelo. 9. The Rione *S. Angelo in Pescheria*, a small district between the Pigna and the river, lies at the back of the Capitol, and opposite the island of the Tiber. It is a mean and dirty quarter; the principal objects of interest are the ruins of the Theatre of Marcellus, the Portico of Octavia, the Orsini palace, and the Church of S. Niccolò in Carcere, occupying the site of the temples of Juno Matuta, Hope, and Piety. Partly in this region and partly in that of Regola is the Ghetto, the dirty quarter of the Jews, surrounded by walls, and entered by two gates which are locked every night by the police. It includes their synagogue, their public schools, and the hall in which they hold a kind of administrative council. The old Fabrician bridge, now the Ponte Quattro Capi, crosses from this quarter to the island of the Tiber, which also bears the name of St. Bartholomew, and is included in this district. The island, celebrated in classical times for the Temple of Æsculapius, and well known to scholars as the ship of the Tiber, is about 1000 feet long and 300 feet wide in its broadest part. It contains the Church and Convent of S. Bartolommeo and the Church of S. Giovanni Calabita. The Pons Gratianus or Cestius, now called the Ponte S. Bartolommeo, and sometimes the Ponte Cestio, crosses from its southern flank to the Trastevere. 10. *The Trastevere* is the largest of all the Rioni of the modern city. It lies between Janiculum and the Tiber, and extends along the right bank of the river, from the Hospital of Santo Spirito on the north, to the extremity of the city walls on the south. It includes at this southern angle the great quay or port of the Ripa Grande and the vast hospital of San Michele. The Arsenal is situated outside the walls close to the Porta Portesi. The central portion of this Rione covers the ancient Regio Transtiberina; and the Church of S. Pietro in Montorio very nearly occupies the site of the Arx Janiculensis. The most interesting objects of this district are the Farnesina and Salviati palaces, the immense Corsini Palace, the Botanic Garden, the church of S. Onofrio, memorable as the burying-place of Tasso; that of S. Pietro in Montorio, the supposed scene of the crucifixion of the apostle, the Fountain of the Acqua Paola, the Benedictine Convent of S. Calisto, the Convent of S. Francesco a Ripa, formerly inhabited by St. Francis of Assisi, and the villas Spada and Lante. The whole district is inhabited by a peculiar, and in many respects a

distinct race; their language, their customs, their fine physical characteristics, and their spirit of haughty seclusion, which refuses to mix or intermarry with the inhabitants of the other quarters of the city, give great interest to the national tradition that they are the direct descendants of the ancient Romans. The Trastevere is separated by high walls from the Borgo, with which it communicates by the fine gate of Santo Spirito. 11. *The Borgo*, or the Città Leonina, was founded in the ninth century by Leo. IV., who enclosed it within walls to protect it from the attacks of the Moorish pirates. It is the northern district of Rome on the right bank of the river. It comprehends the area between the Castle of St. Angelo, the Hospital of Santo Spirito, the Vatican Palace, and St. Peter's, and as it includes all these objects within its limits, it is by far the most interesting quarter of modern Rome. It was the district inhabited by the Anglo-Saxon pilgrims in the early ages of the church, and one of the fires which occurred in the ninth century, perhaps the very one which Raphael has immortalised, is attributed to their neglect. Anastasius indeed says that the name Borgo is derived from the term Burgus (burgh), which was given to the quarter by these pilgrims. Besides the leading objects of interest already mentioned, the district contains the Giraud Palace, now the Torlonia, built by Bramante, and interesting to British travellers as the residence of the English ambassadors prior to the Reformation. Farther on, beyond the church of S. Giacomo Scossacavalli, is the fine palace which has become memorable as the scene of the death of Raphael, and of Charlotte, queen of Cyprus. These eleven districts comprehend the largest and most important portion of modern Rome. The three now to be described include the ancient city. 12. The Rione *Monti*, like the Trastevere, is inhabited by a peculiar and distinctive class, who pride themselves on their direct descent from the ancient Romans. This immense district commences at the Porta Pia, and extends along the whole line of the city wall as far as San Stefano Rotondo, skirting the Coliseum and the Capitol on the west, and embracing the Viminal, the Esquiline, and part of the Cælian. It includes within this extensive and almost deserted area the Prætorian Camp, the Baths of Dioclesian and of Titus, the Forum of Trajan, the so-called Baths of Paulus Æmilius, the Temple of Minerva Medica, the fountain and reservoir called the Trophies of Marius, the Amphitheatrum Castrense, the Church of Santa Croce in Gerusalemme, St. John Lateran, S. Pietro in Vincoli, the Rospigliosi Palace, and the desolate villas Negroni, Altieri, and Strozzi. 13. The Rione *Campitelli*, on the south-east of the city, extends from the northern flanks of the Capitoline to the gate of St. Sebastian. It comprehends the most interesting portion of ancient Rome, including within its boundaries the Capitol, the Roman Forum, the Coliseum, the Palatine, and the Palace of the Cæsars. We find also in this district the Passionist Convent of S. Giovanni e Paolo on the Cælian, marked by its solitary palm-tree, the Church of S. Gregorio, the Villa Mattei, and at its extreme angle the commencement of the Appian Way, and the tomb of Scipio. 14. The Rione *Ripa*, the last of the modern districts, embraces all the southern quarter of Rome between the Cælian and the river, including the Aventine, the Prati del Popolo Romano, and Monte Testaccio, the holiday resort of the modern citizens. The objects of most interest are the temples of Fortuna Virilis and of Vesta in the Bocca di Verità, the Arch of Janus, the Cloaca Maxima, the Circus Maximus, the ruined Palatine Bridge now the Ponte Rotto, the Baths of Caracalla, the Pyramid of Caius Cestius, the Protestant burial-ground, and the churches of S. Prisca, S. Balbina, S. Saba, S. Maria in Cosmedin, and S. Anastasia.

The Walls of Rome, including those of the Trastevere and the Vatican, are from fourteen to fifteen miles in circuit.

The length of that portion which encompasses the city on the left bank of the Tiber is about twelve miles; the length of the more recent walls which bound the district beyond the river is very nearly three miles. There is little doubt that the line of walls on the left bank is substantially the same as that traced by Aurelian, A.D. 271; but it can hardly be expected that after the lapse of fourteen centuries we should be able to recognise much of this original structure in the present walls. We know that they were repaired by Honorius, Theodoric, Belisarius, Narses, and by several popes; many of these restorations were obviously made in haste for temporary purposes; and hence so many varieties of workmanship are visible, that it is almost impossible to decide what is ancient and what is modern. The last general repairs were made in 1749 by Benedict XIV., who restored the walls, which had become dilapidated in parts, and repaired all the gateways now open. The most recent works of a local character are those on the Pincian, begun by Leo XII., and continued by his successors. The walls throughout their entire circuit on the left bank present an irregular polygonal outline; they are built of brick, mixed with rubbish of various kinds and occasional patches of stone-work. They have no ditch, but are crested with nearly three hundred towers; on the outside they are about fifty feet in height; on the inner face, where they are strengthened by numerous buttresses, the accumulation of soil is so considerable that they seldom rise so high as thirty feet. There are sixteen gates properly belonging to the modern city, but four of them are now walled up. In taking a general survey of these gates, from the Porta del Popolo, we shall notice the vestiges of the ancient gateways, and such peculiarities of the ancient walls as may appear to call for observation. This will bring the whole subject into one view and prevent repetition hereafter.

Gates.—1. *Porta del Popolo;* erected by Pius IV. in 1561, with the assistance of Vignola, from the designs of Michael Angelo. The internal part was decorated by Bernini (p. 248). The ancient Porta Flaminia, which supplied the materials for this gate, and by which the Flaminian Way left the capital, was situated a little higher up, near the opus reticulatum of the *Muro Torto*. This very curious fragment is well known from the description of Procopius; he says that the wall had been rent for some time from top to bottom, that it was so inclined that Belisarius wanted to pull it down and rebuild it, but the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. This description applies so perfectly at the present day, that it leaves nothing for us to add except that the wall, which is about forty feet in length, is considerably out of the perpendicular, and that antiquaries are not wanting who consider both the wall and the inclination to be as old as the time of Aurelian. Some writers have endeavoured to connect the Muro Torto with the tomb of Nero, but there are not the slightest grounds for the conjecture. It is true that the authorities satisfactorily prove that the tomb of the Domitian family, in which the body of Nero was deposited, was not far distant from the Porta del Popolo. It was situated on the Pincian, near the Flaminian Way, and was visible from the Campus Martius. Its site therefore may safely be placed on the western slopes of the modern gardens, but not a vestige remains to enable us to identify the spot. Between this and the next gateway we begin to meet with some walls, after passing the nineteenth tower from the Porta del Popolo, which exhibit the workmanship of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the popes.

2. *Porta Pinciana*, with two round towers, a stone gateway, mentioned by Procopius, and supposed to have been rebuilt by Belisarius, who had his camp on the Pincian during the siege of Vitiges. It is now walled up, but it is interesting as the spot which tradition has made the scene of the degradation of Belisarius. If there be any truth in this popular story, the great general sat here and begged of the people, "Date obolum Belisario," as they passed the gates through which he had so often led his troops in triumph. The aqueduct called the Acqua Vergine, twelve miles in length, which supplies the fountain of Trevi, enters the city at this point. 3. *Porta Salara*, with two round towers of brick, built on the foundations of the Porta Salaria, so called from the road by which the Sabines exported their supplies of salt. It is memorable as the gate by which Alaric entered Rome. 4. *Porta Pia*, the representative of the ancient P. Nomentana; it derives its modern name from Pius IV., who rebuilt it in 1564, from the designs of Michael Angelo, and left it unfinished at his death. At the acute angle formed by the streets which enter the city by this gate and Porta Salara stood the famous Porta Collina of the walls of Servius Tullius. The well-known reconnoitre of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side, and if he had attacked Rome there is good reason for believing that it would have been by this gate. The ancient P. Nomentana, built by Honorius, was situated a little beyond the present gate, towards the Prætorian camp of Tiberius, whose quadrangular inclosure projects beyond the walls at the north-east angle of the city. It is very clear that Honorius included this celebrated camp in his line of walls; three of its sides were probably left standing when Constantine dismantled it, and thus afforded peculiar facilities for the new works. On examining its walls, the rude stone-work hastily put together by Belisarius may easily be recognised. Its gateways, which formerly opened on this side, but which were closed by Honorius, may also be traced. In the southern angle, the Porta Chiusa represents the Porta Viminalis; as its name signifies, it is now walled up. 5. *Porta S. Lorenzo*, with two towers, the ancient Porta Tiburtina or Prænestina, built by Honorius, A.D. 402. It is attached to the interesting monument which forms the junction of the Marcian, Julian, and Tepulan aqueducts. This gate opens on one of the roads to Tivoli. Between this and the Porta Maggiore is a closed gate, supposed to be the Porta Collatina. On approaching the Porta Maggiore, we see the subterranean aqueduct which carried into the city the waters of the Anio Vetus. 6. *Porta Maggiore*, a noble arch of travertine, the finest gateway in Rome. The adjoining monument of the Claudian aqueduct formerly included the gateways of the Porta Labicana and Porta Prænestina. Both these gates were greatly disfigured and concealed by Honorius; the Porta Labicana was closed, and the Porta Prænestina was known as the Porta Maggiore. The Labicana gate was recently opened, when the labour of the work was amply repaid by the discovery of the Baker's Tomb, which is described in its proper place under the antiquities. The appearance of the fine façade of the gateway, which now shows us the beautiful proportions of its two arches and three piers, is extremely imposing. The accidental circumstance of the Claudian aqueduct being carried over it may explain the existence of this very splendid monument. There are three inscriptions on the attic: one recording that the emperor Tiberius Claudius brought into the city the Claudian aqueduct; the second relating to the restorations of Vespasian; and the third to those of Titus. In the attic are the channels for the water, the lower one receiving the Aqua Claudia, and the upper the stream called the Aniene Nuovo. We see also at this point built into the wall the flank of an arch of peperino, in which we distinctly recognise the three

channels of the Marcian, Tepulan, and Julian aqueducts, the Marcian being the lowest and the Julian the highest of these channels. Close by we may likewise trace the subterranean course of the Anio Vetus. The road which passes out of this gate leads to Colonna, Valmontone, &c., and is the high road to Naples by Frosinone and San Germano. The walls beyond the gate follow the course of the Claudian aqueduct for a short distance, and then pass under the arches of the Acqua Felice of Sixtus V., which form so many picturesque combinations and contrasts with the imperial works. Farther on they pass the precincts of Santa Croce in Gerusalemme, and skirt the external wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications. 7. *Porta San Giovanni*, entirely modern, built by Gregory XIII. Adjoining this gate is the ancient Porta Asinaria, flanked by two round brick towers. It is now walled up, but is a very picturesque ruin. It is memorable as the gateway through which Belisarius first entered Rome. It was also the scene of the first entrance of Totila, who obtained possession of it by the treachery of the Isaurians. The gate of S. Giovanni is well known to travellers; the high road to Naples by the Pontine Marshes passes out of it. Beyond the gate is the Aqua Crabra, now the Maranna, which enters the city by a gateway, now walled up, called the Porta Metronia. The Porta Capena of the walls of Servius Tullius was within this gate, below the Villa Mattei, on the Cœliane. 8. *Porta Latina*, also closed. It has two round brick towers, with a groove apparently for a portcullis. The Christian monogram on the keystone has led to the belief that it was repaired by Belisarius. The Church tradition relates that St. John was martyred by being boiled in oil within this gate, A.D. 96. 9. *Porta San Sebastiano*, with two fine semicircular towers of brickwork resting on foundations of solid marble, probably taken from the tombs on the Appian. This gate is well known in connection with the catacombs, the arch of Drusus, and the tomb of Scipio; it was called the Porta Appia in the eighth century. Under the arch is a curious Gothic inscription relating to the repulse of some invading force, which has given rise to much speculation among the antiquaries. Between this gate and the Porta di S. Paolo are the celebrated fortifications constructed by Paul III. in the sixteenth century, from the designs of the great architect and engineer Antonio Sangallo. 10. *Porta San Paolo*, rebuilt by Belisarius on the site of the Porta Ostiensis; a double gate, well known as one of the most picturesque of all the modern gateways. The inner portion is probably anterior to the time of Belisarius. It is remarkable as the scene of Totila's second entrance into Rome. The pyramid of Caius Cestius is here included in the walls, which proceed towards the Tiber, round the base of Monte Testaccio, ascending the left bank of the river for a very short distance, when they become no longer traceable. On the other side of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII., and are flanked with regular bastions. Within their circuit, particularly in the southern bend beyond the Corsini Palace and around S. Pietro in Montorio, we may still trace the ruined towers and ramparts of the wall of Honorius. The following are the gates of the Transtiberine district: 11. *Porta Portese*, built by Urban VIII., near the ancient P. Portuensis, on the road to Fiumicino, the present port of the Tiber. 12. *Porta San Pancrazio*, on the Janiculum, probably the Porta Janiculensis, or Porta Aurelia. The grounds of the Villa Pamfili Doria lie to the westward, and spread over the hill in the direction of St. Peter's. The Acqua Paola, the ancient Alsietina, brought by Augustus from the lake of Bracciano, enters the Trastevere at this spot. 13. *Porta Cavalleggieri*, close to St. Peter's, on the high post-road to Civita Vecchia, said to be from the designs of Sangallo. 14. *Porta Fab-*

brica, near the former, now walled up. 15. *Porta Angelica*, formerly the Porta Pellegrini, built by Pius IV. on the north side of St. Peter's, leading to Monte Mario. 16. *Porta Castello*, on the meadows behind the Castle of St. Angelo, now walled up.

Bridges.—Of the eight bridges of ancient Rome four only are now in use. The remains of all the others are still visible, and there is no doubt either about their names or their localities. To prevent repetition hereafter, we shall bring them all into one view. Beginning with the most northern, and proceeding down the river, we have

1. *Ponte Molle*, the ancient Pons Milvius on the Flaminian Way, already described at page 247.

2. *Ponte S. Angelo*, the ancient Pons Ælius. This very noble bridge crosses the Tiber immediately opposite the Castle of S. Angelo: it is almost the only one in which we can trace the ancient remains with positive certainty. The whole of it is ancient, with the exception of some restorations of stonework and the parapets. Medals of Hadrian are extant which represent the bridge precisely as we now see it, with three large equal arches in the centre, and small arches on each side. The piers are strengthened with buttresses and starlings. The bridge was constructed by Hadrian as a passage to his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd at the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the pope removed the booths and restored the bridge to its original form. Some writers have magnified this event into the total destruction of the bridge; a mere examination of the architecture would at once disprove the statement, if it were not set at rest by numerous authorities. In 1530 Clement VII. erected at the entrance of the bridge the statues of St. Peter and St. Paul. In 1688 Clement IX. constructed the present parapet, and added the ten angels which stand upon the piers. The one which bears the cross is by Bernini, the others are by his scholars; they are scarcely worth mentioning as works of art.

3. *Pons Triumphalis*, or the P. Vaticanus, the longest of all the bridges, supposed to have been built by Nero. From a passage in Prudentius, it is supposed to have been entire in the early part of the fifth century. Some foundations of its piers are still visible from the bridge of St. Angelo when the river is low; they are about 300 paces below the bridge. Their position may generally be recognised by the disturbance of the water.

4. *Ponte Sisto*, built by Sixtus IV. in 1474, on the ruins of the Pons Janiculensis, connecting the city with the district of Trastevere. Nothing is known of its ancient history, though the older antiquaries mention an inscription of Trajan as existing on it in the sixteenth century. It has four arches.

5. *Ponte di Quattro Capi*, connecting the city with the island of the Tiber, so called from the four figures of a four-headed Janus which stood near it, and which were formerly placed at the angles of the bridge. It is the Pons Fabricius, built by Fabricius, the Curator Viarum, B.C. 60. It is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinius.

"Unde ego mira
Descripsi docilis præcepta hæc, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti."
Hor., Sat. ii. 3.

It has two large arches, with a smaller one between them in case of floods. It retains more of its ancient architecture than any other bridge except that of St. Angelo. It formerly had the following inscription, but a part only is now legible:—L. FABRICIUS C. F. CVR. VIAR. FACIVNDVM COERAVIT IDEMQ. PROBAVIT Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. S. C. PROBAVERVNT.

6. *Ponte S. Bartolommeo*, a continuation of the former, connecting the island of the Tiber with the Trastevere. It is the Pons Cestius or Gratianus.

Its founder is unknown, but two long inscriptions on the parapets and on the sides show that it was restored about A.D. 367, by the emperors Valentinian, Valens, and Gratian. It consists of one large central arch and two smaller ones.

7. *Ponte Rotto*, on the site of the Pons Palatinus. The ancient bridge was begun by Marcus Fulvius, and finished by Scipio Africanus and Mummius, the censors, B.C. 142. It is supposed to have been the first stone bridge built in Rome. We know nothing of its subsequent history until we find it mentioned in the middle ages under the name of P. di Santa Maria. In the thirteenth century it fell down, and was rebuilt by Honorius III. It was restored by Julius III. in 1551, and again by Gregory XIII. in 1575. In 1598 all that portion on the left bank of the river broke down. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining consists of three arches on the side next the Trastevere, with two smaller arches between them, through which the water only runs when the river is much flooded. The ruined and broken state of this fragment sufficiently explains the modern name. It is best seen from the bank of the river a little above the temple of Vesta. Near the Trastevere extremity of the bridge is seen a portion of the ancient Via Palatina, composed of polygonal blocks of lava.

8. *Pons Sublicius*, the oldest and most celebrated of all the Roman bridges. It was first built of wood by Ancus Martius, the fourth king. It was upon this bridge that Horatius Cocles withstood the army of Porsenna till the Romans had succeeded in breaking it down behind him. This act of heroism made it so sacred, that it could never afterwards be repaired without the sanction of the pontiffs. It was destroyed by a great flood in the time of Augustus, and was then rebuilt of stone by M. Æmilius Lepidus, the censor. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius. A coin of the latter emperor is extant representing this bridge as a broken arch. In the reign of Adrian I., in 780, it was entirely destroyed by an inundation. In the fifteenth century the remains of the piers were removed to make cannon balls, and the only trace of the bridge now left are the basements, which may be seen, when the river is low, nearly opposite the hospital of San Michele.

"Et quæ tanta fuit Romam tibi causa videndi?" *Virg., Bucol.* i.

There has scarcely been any question so frequently discussed as that which relates to the best mode of seeing the *mirabilia* of Rome. It must be confessed that it has seldom been satisfactorily answered, because it has not been sufficiently considered that no systematic plan can be laid down which will be equally applicable to all classes of travellers. The scholar will probably prefer the task of tracing the separate regions of Augustus; the antiquary or the historian may desire to begin his researches with the works of the kings, and follow the history of Rome through her existing monuments, down to the final extinction of art under the later emperors; the ecclesiastic will very possibly begin with the basilicas and churches which cover the remains of saints and martyrs; and the artist will naturally seek to derive his first impressions from those miracles of genius which have made Rome the centre of ancient and modern art. The Roman guide-books for about three-quarters of a century have arranged the city in eight topographical divisions, each of which may be seen in a single day. In this manner objects of every class are thrown together without order or arrangement, and the traveller who has not gone through the whole plan is entirely unable to arrive at any idea of the relative interest of the objects, or to know how much or how little Rome contains of any particular class. We believe that very few travellers have ever completely followed out Vasi's

system of seeing Rome in eight days, though we are aware that English tourists have not been wanting who have boasted that they have beaten the antiquaries, and done it in six. The only advantage it possesses is the merit of being expeditious, and of enabling the traveller, in the least possible time, to ascertain for himself what is and what is not worth seeing, and of noting those objects which deserve further observation. This advantage may be obtained, we think, by less exceptionable means. We believe that most travellers form some plan for themselves, altogether independently of books; and that no general rule can be laid down to which exceptions may not be taken, because the objects which will engage the attention of one class will have little interest for others. Whatever plan may be adopted, the majority of persons who travel for general instruction or amusement, will always visit a city like Rome in districts. The great, and, we think, the only difficulty, is to attempt to fix the divisions of these districts; and it is precisely for this reason that we would leave the point to the taste and convenience of the traveller, supplying him with the necessary information arranged in such a manner that he may refer at once to each object which may possess sufficient interest to require notice. With this view, therefore, we have arranged the different objects of attraction in Rome under separate classes, observing, as far as possible, a systematic arrangement of the details. For facility of reference, there is, we are convinced, no plan which presents so many advantages; and it has this additional recommendation, that it brings within one view a complete catalogue of objects which would be scattered over various and detached parts of any work on the topographical or chronological arrangement.

The Antiquities.

Whoever would appreciate and enjoy the ruins of Rome will find it absolutely necessary, before he enters into an examination of particular monuments, to make himself acquainted with their relative position, and classify them in such a manner as may enable him to understand their history. There is no spot so peculiarly adapted for this purpose as the *Tower of the Capitol*; and we do not hesitate to say that a stranger who is really desirous to understand the antiquities, to study them with the least difficulty to himself, and to avoid the vexation arising from a constant recurrence to authorities, must proceed, in the first place, to the Capitol, and there learn the topography of the ancient city. An hour devoted to this purpose will give the stranger a more complete idea of ancient Rome than days spent in the ordinary mode of investigation: and the information obtained in regard to the surrounding country will materially assist him in his future excursions beyond the walls. Independently of these advantages, there is no scene in the world more impressive or magnificent than that commanded by this spot. It is not inferior in historical interest to the glorious panorama from the Acropolis of Athens, while it surpasses it in those higher associations which appeal so powerfully to the feelings of the Christian traveller.

In the first place, it will be useful to take a general survey of the country, as seen from the summit of the tower.

The Campagna, or the undulating irregular plain which spreads on all sides around Rome, includes part of ancient Latium and part of Etruria. Its length from Civita Vecchia to Terracina is estimated at 100 miles; its greatest breadth from the mountains to the sea is about 40 miles. On the north-east it is bounded by Soracte and the chain of the Sabine hills; on the east, by the Volscian mountains, which run due south and form the eastern boundary of the Pontine Marshes, which lie between them and the sea. The Sabine hills surround like an amphitheatre the whole expanse of the northern Campagna; while the more picturesque and richly wooded mountains which bound the plain of Latium are studded with villages, each representing some

scene of historic or poetic interest. Along the plain from north to south the Tiber is seen winding in a long yellow line, marking the ancient boundary between Latium and Etruria. In the foreground on one side are the ruins of all that made Rome the mistress of the world; on the other are the palaces and churches of the modern city; so that the Capitol may be said to separate the living from the dead—the city of the Popes from that of the Cæsars.

In the chain of hills towards the east the highest point is the Alban Mount, now *Monte Cavi*, on which the ruins of the temple of Jupiter Latialis are still visible. Beneath the summit, and about midway between it and the plain, is *Albano*; a little to the left, the tower of *Castel Gondolfo* may be seen amid the dark woods bordering the lake of Albano; and farther on the right is the low hill of Civita Lavinia, the Lanuvium of Cicero. The long ridge forming the opposite boundary of the lake is the supposed site of Alba Longa. On the left of Monte Cavi is a small open plain, called *the Camp of Hannibal*, the position of the Carthaginian garrison during the siege of Rome. A little below this plain, the village of *Rocca di Papa*, perched upon the crest of a rock, is supposed to mark the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. On the lower slopes are *Marino* and *Grotta-Ferrata*. Farther to the left, on the nearest point of the chain, is *Frascati*. In the distance beyond is the lofty summit of *Monte Algido*, the "gelidus Algidus" of Horace, from which Rome still derives her supplies of snow. In a line between it and Frascati is the site of Tusculum. Farther to the left are *Monte Porzio* and *Monte Compatri*; and on the last and lowest eminence is the picturesque village of *Colonna*, occupying the site of Labicum.

The opening of the plain lying in the depression between the chain of Monte Cavi and that of the Sabine hills may be distinctly recognised between Colonna and the distant town of *Palestrina*, the "frigidum Prænestæ" of Horace. Among the barren range of these hills the principal town distinguishable from this point is *Tivoli*, the ancient Tibur, surrounded by olive-grounds and woods. From hence the Anio flows into the plain towards its junction with the Tiber, separating Latium from the ancient country of the Sabines in its course. Beyond Tivoli we recognise the lofty heights of *Monte Genaro*, the Lucretilis of Horace; and in the foreground at the base of the Apennines, the hill and town of *Monte Rotondo*, the probable site of the Alban colony of Crustumerium. Nearer Rome, at *Castel Giubileo*, is the site of Fidenæ. At the extreme end of the Campagna is the classical *Soracte*, whose isolated mass forms so striking a feature in the landscape that it can never be mistaken. It constituted the northern boundary of the Sabine territory, and separated it from Etruria.

We shall now proceed to point out the leading features of ancient Rome, without stopping to describe more than is absolutely necessary for the purpose, as a more detailed account of each ruin is given in a subsequent page. The first objects which excite the curiosity of the traveller are *the Seven Hills*. These may be recognised without much difficulty from our present position, which commands also many interesting ruins that must necessarily be included in the following general survey. Beginning with the Capitol, it will be observed that the tower on which we stand, and the great square of palaces of which it forms a part, occupy a depression between the Church of Ara Cœli and the Palazzo Caffarelli. These summits were the Arx and the Capitolium; the space between them, on whose eastern margin we are of course placed, was called the Intermontium. Without entering into the disputed questions respecting these two summits, or attempting to decide which was the Arx and which the Capitolium, we shall merely state that the Church of Ara Cœli is generally supposed to mark the site of the Temple

of Jupiter Feretrius; and that most antiquaries place on the other summit the great Temple of Jupiter Capitolinus and the Citadel. In the gardens of the palace may still be seen many fragments of walls, which are supposed to be the substructions of the temple; and farther towards the river, in a garden on the Monte Caprino, we still find, although diminished in height by the accumulation of soil, a considerable portion of the Tarpeian Rock. From the Capitol, as a central point, we may trace a semicircle from the Pincian Hill, on the northern side of the modern city, to the Aventine on the south, embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us: it will serve as a guiding-line in enabling us to fix the limits of the hills. The localities of this classical spot are described in a subsequent page, under the article "Forum," and need not, therefore, be repeated here; but the stranger will do well to refer to these particulars, and become acquainted with the relative position of the ruins before he descends into the Forum.

The *Capitoline*, on which we stand, forms, of course, the first of the seven hills. Above the southern angle of the Forum is the *Palatine*, the seat of the earliest settlement of Rome, covered with the ruins of the Palace of the Cæsars, in the midst of vineyards and gardens. Farther to the right is the *Aventine*, its north-west base washed by the Tiber, and its summit crowned by a solitary convent. Between these two hills was the Circus Maximus. Over the Coliseum, the eye rests on the magnificent Basilica of St. John Lateran, marking the extreme boundary of the *Cælian*. North of the Cælian, and consequently on the left of the Coliseum, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the Church of Santa Maria Maggiore, while the ruined dome of the Temple of Minerva Medica indicates its extreme boundary on the east. The *Quirinal*, a long narrow hill, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill has been removed to make room for Trajan's Forum, as we shall find stated hereafter in the inscription on the column. The massive square tower of the middle ages, called the Tor de' Conti, and the walls of the Forums of Augustus and Nerva, assist us in marking the line which separates the base of the Quirinal from that of the Esquiline. The Quirinal stretches from the Forum of Trajan to the north-east, behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Palace of the Pope on the Monte Cavallo, its highest point. The *Viminal*, between the Quirinal and the Esquiline, is remarkable for its flat surface, which makes it difficult to distinguish; but part of it is covered by the Baths of Diocletian, and a line drawn from the Capitol to the Baths nearly intersects it. The Church of S. Lorenzo in Pane e Perna occupies nearly its highest point, and the hill may be distinctly traced in the gardens behind it. In walking from the Trinità de' Monti to S. Maria Maggiore, the ascent of the Quirinal and Viminal may be distinctly recognised. These are the seven hills included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. North of the Quirinal is *Monte Pincio*, the Collis Hortulorum, the favourite promenade of the modern Romans. On the other side of the Tiber is the *Janiculum*, at whose base lies the modern district of Trastevere; at its southern extremity is the *Monte Verde*, overlooking the Tiber; beyond the Janiculum to the north is the *Vatican;* and in the extreme district, forming the boundary of our present prospect, is the *Monte Mario*, covered with villas and plantations. The area between the Janiculum and the

Pincian, forming a semicircle, of which the Capitol is the centre. includes nearly the whole of modern Rome. The last hill which remains to be noticed is the artificial hill of *Monte Testaccio*, so called from the fragments of earthen vessels of which it is composed; it is situated in the southern angle, at the foot of the Aventine, between the river and the pyramid of Caius Cestius, which the Aventine conceals from our present view.

The ruins of Rome may be divided into three classes: 1. The works of the kings; 2. The works of the republic; 3. The works of the empire.

1. *The Kingly Period* (B.C. 753–509). The consideration of this first class naturally carries us back to the early history of the city; but to enter into minute particulars on that subject would obviously be out of place in a work of this description, and would involve details with which the traveller may be presumed to be already familiar. It will, therefore, be sufficient for our present purpose to state that the Latin settlement attributed to Romulus was situated on the Palatine, the scene of the earlier settlement of Evander and his Arcadians, and was probably not more than a mile in circumference. The Sabine colony of Tatius occupied the Capitoline and the Quirinal, the Capitoline being their citadel. The Etruscans had their settlements on the Cælian and parts of the Esquiline, the chief of which was called Lucerum; they were dependent on the others, and had no king, and were at length compelled by the Romans to descend into the plain between the Cælian and the Esquiline, which derived from them the name of the Vicus Tuscus. In these times there were small marshy lakes or swamps between the Palatine and Aventine, and between the Palatine and the Capitoline. The union of the three settlements led to the gradual increase of the city, and, in less than 150 years from the foundation of Romulus, the Cloaca Maxima, one of the most ancient architectural monuments of Rome, was constructed to drain the marshes. The valley between the Palatine and the Capitoline was then set apart for the general assemblies of the united nations, and became, under the name of the Forum, the seat and centre of Roman greatness. The western slopes of the Palatine were the scenes of those poetical traditions which are identified with the early history of the city, and antiquaries have not been wanting who have seriously fixed the site of the Ruminal fig-tree, the altar of Hercules, the Lupercal, and even the cave of Cacus. The latter is still pointed out in the slopes of the Aventine, on the side nearest the Tiber, where the hill exhibits distinct traces of volcanic action: the other poetical antiquities had disappeared, like the lakes of Curtius and Juturna, before the time of the empire. The few remains of the kingly period which are now extant are entirely in the Etruscan style, built of large quadrilateral blocks, like the walls of Volterra, Cortona, and other cities of Etruria. These remains are the Mamertine prisons, begun by Ancus Martius (B.C. 640), and enlarged by Servius Tullius (B.C. 578); the Cloaca Maxima of Tarquinius Priscus (B.C. 616); part of the celebrated rampart or *agger* of Servius Tullius (B.C. 578), still visible on the Quirinal in the grounds of the Villa Barberini and the Villa Negroni; and the remains of the quay, or "pulchrum littus," on the left bank of the Tiber, below the mouth of the Cloaca Maxima.

2. *The Republican Period* (B.C. 509–30).—It has frequently been a matter of regret to the classical traveller that Rome presents so few monuments of the time of the republic. It is quite certain that there are scarcely any remains of this period; and in the Forum, where our earliest impressions would lead us to look for ruins which we might associate with the memory of the heroes and patriots of Rome, it is more than probable that there is not a single fragment of the republican times. Various reasons have been advanced to account for this circumstance; but the explanation which is at once the most probable

and the most supported by historical evidence is that suggested by the fact that the continued wars and transient character of the consular government were unfavourable to the erection of great public edifices. The destruction of the city by the Gauls (B.C. 388), about 120 years after the establishment of the republic, no doubt involved the loss of many works, both of the kingly and republican times. The reconstruction of the city seems to have been too hasty to allow much attention to the arts, and it was not until a comparatively late period that Rome began to be decorated with temples, and supplied with paved roads and aqueducts of masonry. It was not until the fall of Corinth and of Carthage that Rome was distinguished by the magnificence of her public buildings. The introduction of new divinities required new and more splendid temples, and the luxury and taste acquired in the conquest of Greece naturally led to the construction of palaces and theatres on a more spacious and costly plan than had been previously adopted. The boast of Augustus that he found Rome of brick and left it of marble may be taken as a collateral proof of the architectural mediocrity of the republican city. Still, during the last century of the republic several public works of considerable magnitude were executed; the military ways paved with large blocks of lava, and particularly the magnificent Via Appia, constructed by Appius Claudius, and still perfect through a great portion of its course, served as a model for the paved roads of later times. The remains of other republican structures which can now be recognised are very few. There is little doubt that the massive substructions under the Palazzo Caffarelli, on the Capitoline, are the foundations of some edifice of the republic, most probably of the temple of Jupiter Capitolinus, restored by Sylla, B.C. 83. The walls below the Tabularium at the base of the Capitol, and overlooking the Forum, were constructed B.C. 79, and consequently belong to the latter part of this period. Like the military ways, they appear to prove that in all the great works of the republic the solidity which marks those of the kings was generally imitated. Of the republican temples the only one now standing which seems to have claims to this antiquity is the temple of Fortuna Virilis, now the church of Santa Maria Egizziaca, near the Ponte Rotto. It is known that the original temple on this spot, built by Servius Tullius, was burned and rebuilt during the republic; but how far the present temple may have undergone subsequent alterations is uncertain. Below the walls of San Niccolò in Carcere are some substructions of the temples of Juno Matuta, Hope, and Piety; and in the cloisters of the Sommaschi are four columns of the temple of Hercules Custos.

The aqueducts which were begun during this period were mostly underground, with the exception of the Marcian. A long line of this noble aqueduct is still standing, but little appears to belong to the republican period except the foundations, and it is almost impossible to distinguish the original work from the additions and restorations made during the early period of the empire. The theatre of Pompey may still be traced under the cellars of the Palazzo Pio. The foundations of the Pons Palatinus, now the Ponte Rotto; some portions of the Pons Fabricius, now the Ponte di Quattro Capi, connecting the island of the Tiber with the left bank; and the facing of travertine at the southern point of the island, which formed part of the "ship" of Æsculapius; are likewise considered to be republican works. But the principal republican remains are the tombs. At the foot of the Capitoline, and placed so near the walls of Servius Tullius that many authorities have described it as being within the limits of the city, is the tomb of Bibulus. It is situated in the Via Marforio, and is universally admitted to be a republican ruin. The principal tombs of this period are on the Appian Way. Between the old walls of Servius Tullius and the Porta di S. Sebastiano is the most interesting

of these remains—the tomb of the Scipio family, now a subterranean vault, from which the sarcophagi and inscriptions in the Vatican Museum were obtained. Beyond the gate is the magnificent circular tomb of Cecilia Metella; and farther on, in the midst of the plain, is the sepulchre of the great republican family of the Servilii.

3. *The Empire* (B. C. 30–A. D. 476).—However much the classical enthusiasm inspired by the recollections of the republic may surpass the feelings excited by those of the empire, there can be no doubt that this was the era when Rome assumed her greatest magnificence, and nearly all the monuments we now see belong to this period. It was the aim of Augustus to extend the limits of the city, and to embellish it with works of splendour and luxury. The Campus Martius during his reign was gradually covered with public buildings, and, like many cities of modern times, the ancient walls of Servius Tullius soon included but a small portion of the city, and were at length lost among the new buildings. The influence of Greek art and a taste for colossal architecture may be clearly traced through all the imperial works: the palaces, the aqueducts, the historical columns, and the tombs of this period, are all on a scale different from preceding examples; and, when compared with the unity and simplicity of earlier times, everything appears exaggerated. Another peculiarity is the general adoption of the Corinthian style, not indeed in its original purity, but with a variety of ornament which clearly marks the decline of art.

Augustus began on the Palatine the first palace of the Cæsars, and filled the Campus Martius with temples, arcades, theatres, and other buildings, to an extent almost innumerable. Of the works which have survived to the present time we may mention the remains of a Forum which bore his name; the three columns of the temple of Saturn in the Forum; the three beautiful columns at the angle of the Palatine, long called the temple of Jupiter Stator and the Græcostasis, but now supposed to be the temple of Minerva Chalcidica; the theatre of Marcellus; the portico of Octavia; and the mausoleum of the emperor himself, between the Corso and the Tiber, now used as a circus and theatre for the lower classes of the Roman populace. The pyramid of Caius Cestius in the Protestant burial-ground was probably erected about this time. Agrippa, following the example of his master, contributed largely to the embellishment of Rome, and constructed a series of baths in the Campus Martius, which served as the model of those immense structures erected by the later emperors. His great work, however, was the Pantheon (B.C. 26), the best-preserved monument of Rome. It adjoined his baths, and probably formed a part of them. The arch of Drusus, who died B.C. 9, was erected to his memory by the senate after his death, and is the oldest triumphal arch in Rome. The arch of Dolabella, on the Cælian, was erected, as the inscription tells us, in the consulate of Dolabella and Silanus, which was, we know, in the tenth year of our era, and consequently its antiquity cannot be much later than that of Drusus. Tiberius (A.D. 14) began the Prætorian camp, whose form may still be traced in the north-east angle of the city, particularly in the vineyard of the Villa Macao, and built the temple of Ceres and Proserpine, whose columns and cella are preserved in the church of S. Maria in Cosmedin at the Bocca di Verità. Caligula (A.D. 38) enlarged the palace on the Palatine; and Claudius (A.D. 41) constructed that noble aqueduct which is still the admiration of the world. But all these works were eclipsed by the magnificent building of Nero (A.D. 54). The fire which he is accused of kindling destroyed the existing palace on the Palatine, and upon its ruins arose the golden house of Nero, occupying a space equal to that of a large town, filling the valley of the Coliseum, and displacing the house and gardens of Mæcenas on the Esquiline. Nero also rebuilt a large portion of Rome, and constructed baths, now co-

vered by modern palaces, between the Pantheon and the Piazza Madama. He completed the Circus of Caligula, partly occupied by St. Peter's and the Vatican Palace, and memorable as the spot on which many of the early Christians suffered martyrdom. To Vespasian (A.D. 70) we are indebted for the noblest ruin in existence, the Coliseum, or the Flavian amphitheatre. It was completed and dedicated by his successor Titus (A.D. 79), ten years after the taking of Jerusalem. From a coin of Vespasian it appears that he also rebuilt the small circular temple of Vesta near the Ponte Rotto, which was burnt in the fire of Nero. The temple which bears his name in the Forum is one of the few which have left any considerable ruins. On the upper slopes of the Esquiline, Titus converted the substructions of Nero's palace into reservoirs and baths, so well known by their massive and picturesque ruins. Domitian (A.D. 81) enlarged the palace of the Cæsars, and began some baths near those of Titus, which were more extensive in their plan than those of his predecessor, and were finished by Trajan. He also erected the beautiful arch of Titus, to commemorate the conquest of Jerusalem. Nerva (A.D. 96) erected a Forum which still bears his name; and his great successor Trajan (A.D. 98) consecrated a temple to his memory, whose remains show that it was one of the most splendid edifices in the city. Trajan has also left us in the remains of his Ulpian Basilica and his triumphal column one of the most interesting monuments of Rome. The works of Hadrian (A.D. 117) peculiarly mark the taste for the colossal to which we have already adverted. His temple of Venus and Rome was erected from his own designs and under his personal direction. His villa at Tivoli, which will be noticed hereafter, was on the most exaggerated scale; and his mausoleum, now the Castle of St. Angelo, is perfectly Egyptian in its style. The Pons Ælius, now the Ponte S. Angelo, was also constructed by Hadrian as an entrance to his tomb. It is the best preserved of all the Roman bridges, and, with the exception of the parapets and some unimportant repairs near the castle, is entirely ancient. Antoninus Pius (A.D. 138) built the temple whose fine colonnade now forms the front of the papal custom-house. The temple in the Forum which bears the name of this emperor and his wife was raised to them by the senate. The column of Marcus Aurelius Antoninus (A.D. 161), called the Antonine Column, in the Piazza Colonna, though inferior to that of Trajan, is one of the best-known monuments of Rome. The arch of Septimius Severus in the Forum was erected to him and his sons Caracalla and Geta by the senate (A.D. 205); and the other arch which bears his name, in the Velabrum, was erected in honour of the emperor, his wife, and Caracalla, by the goldsmiths and dealers. To this period is ascribed the square arch of Janus in the Velabrum, though its precise date is unknown. The Baths of Caracalla (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins still excite the surprise of every traveller, and are remarkable as having supplied the museums of our time with the Farnese Hercules, the Toro Farnese, the Torso of the Belvidere, and other celebrated statues. These baths were completed by Elagabalus (A.D. 218), and his successor Alex. Severus (A.D. 222). Elagabalus also built the gigantic Temple of the Sun on the Quirinal, whose massive ruins are still visible in the gardens of the Colonna Palace. Aurelian (A.D. 270) accomplished the greatest work of the latter half of the empire, by surrounding Rome with the immense fortification which served as the foundation of the present walls. With the exception of the Baths of Diocletian (A.D. 302), which have peculiar interest from the tradition that they were built by the Christians during the persecutions of this reign, there are few ruins to detain us until the time of Constantine (A.D. 306). The baths of this emperor may still be traced on the Quirinal in the Villa Aldobrandini. His Arch, erected in memory of his victory

over Maxentius, is near the Coliseum, and is adorned with bas-reliefs plundered from the arch of Trajan, whose site is now unknown. His Basilica constitutes one of the most conspicuous ruins of the Forum: it was built by Maxentius, and consecrated by Constantine after the death of his rival. To the same period belong the temple and circus of Romulus on the Appian Way, dedicated by Maxentius to the memory of his son Romulus (A.D. 311). The circus is often called that of Caracalla. The Pons Gratianus, a continuation of the Fabrician bridge, constructed by the emperors Valentinian and Gratian (A.D. 364), still connects the island of the Tiber with the Trastevere. The column of Phocas was erected A.D. 608 by the exarch Smaragdus to the Greek emperor Phocas; but the column is evidently of an earlier date, perhaps as early as the Antonines.

This rapid review of the leading ruins will be useful to the traveller in enabling him to understand the age of the different monuments. It will also be useful in pointing out the chronological succession to such travellers as wish to study the history of Rome by means of her existing ruins—to trace her early connection with Etruria—and to follow the progress of her architecture through its various stages down to the decline of art under the later emperors.

It will scarcely be less instructive to take a rapid survey of the gradual ruin of the city. On the conversion of Constantine to Christianity many of the ancient temples were converted into churches for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained through the invading armies of Alaric (A.D. 410), Genseric (455), Ricimer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as a public quarry. Belisarius employed the remains of ancient edifices in repairing the walls for his celebrated defence of the city, and converted the tomb of Hadrian into a citadel. The aqueducts had been previously destroyed by Vitiges, who burnt everything beyond the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the seventh and eighth centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence of which they were the natural precursors, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the seventh to the end of the eighth century five inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages: they burnt the city from the column of Antoninus to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and Coliseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the Roman families. The Coliseum, the Septizonium, and the Arch of Janus were seized by the Frangipani; the Tomb of Hadrian and the Theatre of Pompey, by the Orsini; the Mausoleum of Augustus and the Baths of Constantine, by the Colonna; the Tomb of Cecilia Metella was converted into a fortress by the Savelli and the Gaetani; the ruins of the Capitol were held by the Corsi; the Quirinal by the Conti; and the Pantheon so frequently received the garrisons of the Pope, that in the time of Gregory VII. it was called S. Maria *in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsi, and that of St. Peter by the people. But these were not the only calamities of Rome during the middle ages. In 1345 the city was

again inundated by the Tiber, and nothing but the summits of the hills remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Constable de Bourbon, and, as Gibbon truly observes, suffered more than from the ravages of Genseric, Vitiges, and Totila: three years afterwards it was visited by another inundation scarcely less severe in its results. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the monuments; the lime-kilns of the middle ages were supplied from the ancient ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of destruction. As early as the eighth century we find Gregory III. taking nine columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres and Proserpine to build S. Maria in Cosmedin. Paul II. built the Palace of St. Mark with stones taken from the Coliseum. By the middle of the fifteenth century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the title of Pius II., he issued a bull to prevent the further continuance of the practice: "De Antiquis Ædificiis non diruendis" (1462). Notwithstanding this measure Sixtus IV. in 1474 destroyed what remained of the Sublician bridge to make cannon-balls, and swept away numerous ruins in his general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to make a gallery from the Palace to the Castle of St. Angelo. Paul III. (Farnese) plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with stones brought from the Coliseum, although he had issued a bull making it a capital offence to "grind down" statues. Sixtus V. removed the Septizonium of Severus for the works of St. Peter's. Urban VIII. (Barberini) partly destroyed the basement of the Tomb of Cecilia Metella to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Coliseum, and stripped the Pantheon of the bronze plates, which had escaped the plunder of the emperor Constans II. in the seventh century, to construct the baldacchino of St. Peter's,—an act immortalised by Pasquin in a saying which has now almost become a proverb:

"Quod non fecerunt Barbari, fecere Barberini."

Paul V. (Borghese) took down an entablature and pediment in the Forum of Nerva to build a fountain on the Janiculum, and removed the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin in the Piazza of S. Maria Maggiore. Alexander VII. destroyed an ancient arch to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may easily be recognised as fragments of classical buildings.

After these details, the reader will no doubt be surprised that so many relics of a city which has existed for 2600 years are still visible. When we look back on the condition of the great capitals of our own time, how few there are which have preserved unchanged even their monuments of the middle ages! If Rome had undergone as many alterations as London has witnessed within the lapse of a few centuries, we should not find one stone standing upon another which we could identify with her historic times.

After this general sketch of the monuments and their vicissitudes, we shall proceed to describe them individually, classifying the ruins under separate heads, and leaving it to the convenience or taste of the traveller to combine the antiquities with the churches and other objects of interest, or examine each class separately. It cannot, however, be too strongly impressed upon his at-

tention that there is scarcely a ruin which has not been the subject of antiquarian controversy; and that to enter into these disputes would simply be to add another to the hundred works which bewilder the student upon almost every question of Roman topography. In many instances the doubt which hangs over the name and object of the monuments will never be removed; and the discovery of the real name would add but little to the interest of the ruin. For, in spite of all that has been written, the enjoyment of the spectator must depend on his own enthusiasm; the ruins are but the outlines of a picture which the imagination and memory must fill up; and those who do not expect too much are less likely to be disappointed than those who look for visible memorials of the heroes, poets, and orators whose fame has consecrated the soil, and invested even the name of Rome with imperishable interest.

"Where is the rock of Triumph, the high place
Where Rome embraced her heroes? where the steep
Tarpeian? fittest goal of Treason's race,
The promontory whence the Traitor's Leap
Cured all ambition. Did the conquerors heap
Their spoils here? Yes; and in you field below,
A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero!" *Childe Harold.*

FORUMS.

The Roman Forum.—A small irregular space between the Capitoline and the Palatine, raised by the accumulation of soil from fifteen to twenty feet above the ancient level. Its modern name is the Campo Vaccino, the greater part of the area having become as early as the fifteenth century the resort of cattle and oxen, a kind of Roman Smithfield. Within this hollow lay the Roman Forum, but what part it really occupied, and what were its true boundaries, are mere matters of conjecture. For the last three centuries it has been the scene of more learned controversies than any other spot on the habitable globe, and a simple recapitulation of the theories of successive antiquaries would fill a volume of no ordinary size. In the development of these theories the Forum has changed its place several times; the names applied to the ruins by one writer have been superseded by the next, and until within the last few years it was a task of no common difficulty to come to any conclusion whatsoever amidst the multitude of conflicting statements. Indeed, the disputes of the antiquaries had involved every ruin in uncertainty, and had either bewildered the student into total scepticism, or made him believe that the sole interest of each object of antiquity consisted in the contest for its name. Recent discoveries have removed to a very great extent the doubts which perplexed the writers of former times; we shall therefore touch very slightly on controversial questions, and proceed at once to the facts. The older antiquaries believed that the Forum, properly so called, extended in length from the Arch of Septimius Severus to that of Fabius, now destroyed, but situated nearly in front of the Temple of Antoninus and Faustina; the space between this temple and the three columns which form so conspicuous a feature of the scene constituted its breadth. In the middle of the seventeenth century this opinion was superseded by another theory, which assumed as the breadth of the Forum the line formerly believed to be its length, and sought for its length in the direction of the churches of San Teodoro and S. Maria della Consolazione, thus laying down an imaginary rectangle of about 700 feet by 470. This theory is supported by many recent writers,—Nibby, Burgess, Burton, and others,—in whose time the discoveries which have so completely changed the old landmarks of the Forum had not been made. Niebuhr rejected this hypothesis altogether, and adopted the old theory as the one most supported by historical

facts. The Chevalier Bunsen has since most ably carried out the views of the great historian; and has been enabled by the discovery of the Milliarium Aureum, and the steps of the Basilica Julia, in 1834, to reconcile Niebuhr's views with the actual antiquities.

The Forum, therefore, according to these authorities, must be sought for between the Capitol and the Arch of Titus. It was about 630 feet in length; the breadth varied from 100 to 110 feet, the end nearest the Capitol being the broadest. At the eastern and narrowest extremity, about a third of the space was separated from the rest by a branch of the Via Sacra. This small portion constituted the *Comitium*, which Niebuhr considers not to have been a building but an uncovered area, distinct from the Forum in its proper and restricted sense. The Forum must consequently have ended near the three columns in front of S. Maria Liberatrice; and the Comitium must have ended nearly opposite the Temple of Antoninus. The double avenue of trees on the north-east side of the Forum will serve as a guiding-line in fixing the localities, and is especially interesting as marking the course of the Via Sacra. This open space, in which we have now to trace the various buildings of the ancient Forum, is bounded at the western end by the Capitol, surmounted by the modern Tower of the Senator, and at the eastern by the Arch of Titus. On the right is the Palatine covered with gardens and a convent standing alone amidst the ruins of the Palace of the Cæsars, and on the left is a line of houses and churches chiefly built upon ancient temples. The Lacus Curtius is supposed to have occupied the centre of this space. Without entering into minute details of the edifices which once adorned the Forum, we shall proceed to point out the localities, so far as they have been decided by the most recent authorities.

Beginning with the ruins on the slope of the Capitoline, the massive wall of peperino which forms the substruction of the modern prisons is one of the most interesting existing fragments of Roman masonry of the time of the republic. It is composed of rectangular blocks laid in alternate courses, presenting in one course their sides, and in the other their ends, precisely in the style which Rome derived from the Etruscans. Upon it, as upon a podium, are the remains of Doric columns, and an architrave belonging to the *Tabularium* or Record Office. Within is an ancient corridor mixed with modern constructions, in which Nicholas V., about the middle of the fifteenth century, formed a magazine of salt, which is said to have corroded the piers and led to their destruction. In the sixteenth century the following inscription existed on the walls, proving that they belong to the Tabularium, where the "tabulæ," or plates recording the decrees of the senate and other public acts, were preserved, and that they were erected, together with the substructions, by Q. Lutatius Catulus (B.C. 79): Q. LVTATIVS . Q. F. CATVLVS . COS. SVBSTRVCTIONEM . ET . TABVLARIVM . S. S. FACIENDVM . COERAVIT; they are therefore interesting as republican works, and still more so as remains of the ancient Capitol. In January, 1839, Professor Azzurri, one of the most amiable and learned men who have occupied the architectural chair in the Academy of St. Luke, made an important discovery in connexion with this interesting monument. While engaged in the works for the enlargement of the prisons beneath the Senator's Palace, he found concealed among masses of modern walls the Doric arch of the Tabularium, the existence of which had never been before imagined. With great care, and with a true reverence for an object so precious to the antiquary, Professor Azzurri cleared it of all the modern work by which it was encumbered, and made arrangements by which it will be preserved from future injury. It is 33 palms 2 inches high, and about 15 palms 10 inches broad. The style of its Doric is a rare example of the imitation of Greek art in the works of the republic, and pre-

sents many peculiarities in its details which will not fail to interest the architect. It is to be hoped that Professor Azzurri will be able to follow out his researches, for there is no doubt that further investigations among the foundations of the Senator's Palace will be productive of highly interesting results. The peculiar variety of volcanic tufa of which this arch and the substructions of the Tabularium are built is that called *lapis Gabinus*, from the locality on the shores of the Lake of Gabii from which it is derived. This stone is different from the peperino of Albano, of which we have a fine example in the tomb of Scipio. The gabina is used also for the arch of the Cloaca Maxima where it enters the Tiber, and seems to have been generally employed in all the early public works of Rome, while the peperino of the Alban hills did not come into use until a later period.

The three temples which stand at the base of the hill are among the most conspicuous ornaments of the Forum. The three fluted columns in the Corinthian style were long supposed to have formed the angle of the Temple of Jupiter Tonans; but Niebuhr considered them to belong to the *Temple of Saturn*, an opinion since confirmed by the discovery of the *Milliarium Aureum*, or golden milestone of Augustus, at its base. This stone stood, as we know from numerous classical authorities, immediately below the Temple of Saturn; it is a circular pillar on a circular basement, faced with marble, and was erected by Augustus to mark the distances from Rome to the great cities of the empire; by the discovery of this relic the Prussian antiquaries have given us a new and most important fact in determining the localities of the Forum. The portico, with the eight granite columns on the left hand, was formerly called the Temple of Fortune, but is now regarded upon better grounds as the *Temple of Vespasian*. In the angle on the right, behind the three columns, and partly covered by the modern ascent and by fragments of marbles, is a massive basement excavated by the French in 1817, and proved by inscriptions then found to belong to the *Temple of Concord*, erected in the time of Augustus on the ruins of the celebrated republican temple of that name. In front of this ruin stands the *Arch of Septimius Severus*, which marks the north-west angle of the Forum. The *Clivis Asyli*, one of the paths which led from the Forum to the Capitoline, began at the northern flank of the arch and proceeded in the direction of the modern road. The *Clivis Capitolinus* passed under the arch, and led up to the citadel in a winding direction between the three columns and the Temple of Vespasian. The excavations of Pius VII. in 1804, by laying open the arch to its base, discovered the remains of this path, and we may therefore now tread the ancient pavement. The Clivis Asyli passed in front of the *Mamertine prison*, one of the few existing monuments of the kings, now marked by the church called indifferently S. Pietro in Carcere or S. Giuseppe. Proceeding now along the left side of the Forum, the line of the modern road is supposed to mark the position of the *novæ tabernæ*, the porticoes and shops of the traders. The Church of S. Luca, or Santa Martina, the well-known site of the Roman Academy of Painters, is supposed to be built on an ancient edifice, some writers contending that it marks the position of the *Secretarium Senatus*, while others consider, from its early name, that it was the *Temple of Mars*. The adjoining church of S. Adriano is supposed to mark the site of the *Basilica Æmilia*, erected in the time of Augustus by Paulus Æmilius; Nardini, however, identified it with the Temple of Hadrian, and before his time it was considered to be part of the Temple of the Parcæ. The brick front is the only fragment of the ancient building now standing. The mass of modern houses between this church and the Temple of Antoninus and Faustina is considered by recent writers to occupy the site of the *Basilica Fulvia*; at its eastern end, before we reach the Temple of Antoninus,

Bunsen places the *Curia Hostilia*. Nearly opposite, at that end of the Comitium which faced the Forum, the *Rostra*, according to the same authority, stood prior to the time of Julius Cæsar. The *Temple of Antoninus and Faustina*, now the Church of S. Lorenzo in Miranda, may be considered to mark the limits of the Forum. In front of it stood the *Arch of Fabius*, the conqueror of the Allobroges.

On the other side of the Forum, beginning from the Portico of Vespasian, we may first notice the single column, called by Lord Byron

"The nameless column with a buried base;"

it was excavated to the base in 1813 by the Duchess of Devonshire, and is now no longer nameless, for an inscription was found, proving it to be the *Column of Phocas*, and recording that a gilt statue was placed on it to that emperor by the exarch Smaragdus, A.D. 608. Behind it, on the right, the Prussian antiquaries place the *Basilica Julia*, founded by Julius Cæsar on the site of the Basilica Sempronia, after the Curia Hostilia was destroyed by fire (B.C. 55). The flight of steps discovered in 1834, on the right of the Column of Phocas, served to fix the site of this Basilica, and gave a new impulse to the settlement of the topography. The *Rostra* were removed by Cæsar to the front of this new building. The space between this and the three columns of the Forum is supposed by Bunsen to be the site of the *Temple of Castor and Pollux*. The three beautiful columns, which architects have long regarded as models of the Corinthian style, have been the subject of more controversy than any other ruins in the Forum. In former times they were called the Temple of Jupiter Stator; they were then supposed to belong to the Comitium, and more recently they have had the name of the Græcostasis, or hall in which the ambassadors of friendly powers were received by the senate. Recent excavations, however, show that the columns belonged to a building of great extent, and Bunsen contends that they are the remains of the *Temple of Minerva Chalcidica*, built by Augustus in connection with the *Curia Julia*, the magnificent structure erected by that emperor for the senate, in place of the older Curia. The mass of brick-work behind the church of S. Maria Liberatrice, formerly ascribed to the Curia Hostilia, is considered by the same learned antiquary to be the remains of this new Curia of Augustus. Farther back the church of San Teodoro is supposed to mark the site of the *Temple of Romulus*, described as the Temple of Vesta by those antiquaries who assumed its site as one of the boundaries of the Forum; but the site of the *Temple of Vesta* is placed by Bunsen immediately in front of Santa Maria Liberatrice. Along the line from the Portico of Vespasian to this spot, he places the *veteres tabernæ*, or shops which Tarquinius Priscus allowed to be erected in the Forum, and where Virginius bought the knife which saved the honour of his daughter.

We are now arrived opposite the *Temple of Antoninus and Faustina*, and may therefore be said to have reached the boundary of the Forum, or rather of the Comitium, on this side. It may be useful now to examine the remainder of the Campo Vaccino, lying between this position and the Arch of Titus. Leaving the Temple of Antoninus, we enter on the *Via Sacra*. On the left hand the first building which requires notice is the small circular temple now used as a vestibule to the church of SS. Cosimo and Damiano; it was formerly called the Temple of Remus, but is described by Bunsen as the *Ædes Penatium*. Near this are two half-buried columns of cipollino, which seem to have escaped the nomenclature of the Roman antiquaries. The next building is the immense ruin formerly called the Temple of Peace, but now known to be the Basilica begun by Maxentius, and completed by Constantine, whence it took the name of the *Basilica of Constantine*. The Via Sacra is supposed by many writers to have passed immediately in front of

this edifice, while others carry it in a straight line from the site of the arch of Fabius to that of Titus. The *Temple of Peace* stood near it. Among the facts connected with the destruction of that celebrated temple, not the least interesting is that recorded by the physician Galen, who states that he had a shop upon the Via Sacra, which was burnt down in the conflagration of the temple, and that he lost many of his writings in the flames. The classical scholar will hardly require to be reminded that the Via Sacra was one of the favourite promenades of Horace, who has recorded the fact in one of his most playful satires (lib. i., ix.):

"Ibam forte Viâ Sacrâ, sicut meus est mos,
Nescio quid meditans nugarum, et totus in illis."

Close to the Basilica is the *Arch of Titus*, interesting not only as the most beautiful of the Roman arches, but as having been erected in commemoration of the conquest of Jerusalem. Behind the church of S. Francesca Romana are the ruins of the double *Temple of Venus and Rome*, planned by Hadrian, and built under his personal superintendence. The Via Sacra is supposed to have passed under the Arch of Titus to the Meta Sudans, in front of the Coliseum, whose gigantic mass rises immediately before us, between the Baths of Titus on one side, and the Arch of Constantine on the other.

All the objects mentioned in this general survey of the Forum, of which there are any remains now visible, are described in detail under their several classes, to which the reader is therefore referred for the particulars of each.

Forum of Trajan.—The remains of the magnificent buildings which were once the ornament of this Forum, and the unrivalled column which still stands in the midst of the ruins, are the best evidences of the splendour which commanded the admiration of the ancient world. The Forum was begun by the emperor after his return from the wars on the Danube, and completed A.D. 114. The architect was the celebrated Apollodorus. The pedestal of the column was excavated by Paul III. in the sixteenth century; and Pius VII. in 1812 caused two convents and several houses to be excavated, in order to clear the present area. During this operation the basements of the columns were discovered, so that the different fragments have been replaced as nearly as possible in their original positions. The design, so far as can be gathered from the existing ruins and from coins, included the Basilica called *Ulpia*, from one of Trajan's names, a column, a triumphal arch, and a temple. The fragments now visible are a portion of the colonnades and lateral columns of the Ulpian Basilica, and are supposed to be about a third of the original buildings. The rest is buried under the streets and houses which close upon the area on all sides. Every excavation made for years past in the vicinity has disclosed some fresh proof of the extent of the Forum, and columns similar to those now visible in the area have been found as far distant as the Piazza degli Apostoli. The funeral column stands in the middle of an oblong area, enclosed on two sides by a double colonnade, and on the third by the lateral walls of the Basilica, which was divided in the middle by a double colonnade. These columns are of grey Egyptian granite; their original height is estimated to have been 55 feet. Around the area are numerous fragments of marble capitals, entablatures, &c., and part of the marble pavement. All these remains indicate a high state of art, and an elaborate execution even in the smallest details. Restored plans of the Forum and its buildings will be found in Burgess's 'Rome' and in the 'Beschreibung.' The Funeral Column is described under its proper head at page 300.

Forum of Nerva, between the Roman Forum and that of Trajan, begun and dedicated to Pallas by Domitian, and finished by Nerva. The remains of this Forum and its temples are described under *Temples*.—[See T. of Pallas Minerva and T. of Nerva.]

Forum of Augustus, adjacent to those

of Trajan and Nerva. The existing remains are noticed under the heads referred to in the preceding article.

Of the other Forums it will be sufficient merely to mention that the celebrated *Forum of Julius Cæsar*, the second constructed in Rome, is supposed to have been situated between that of Augustus and the Roman Forum. All trace of it is now lost. It contained the famous Temple of Venus Genetrix, adorned with the statues of the goddess and Cleopatra. It has become memorable from its connexion with the first offence given to the citizens by Cæsar, who received the conscript fathers sitting in front of the temple, when they had come to him in great state. The *Forum Boarium* was situated near the Church of S. Giorgio in Velabro, and consequently near the Bocca di Verità. The *Forum Olitorium* is mentioned in the account of the Temple of Juno Matuta. The *Forum of Antoninus* is marked by the ruins of his temple, now used as the custom-house.

PALACES.

Palace of the Cæsars. — The first palace of the emperors on the Palatine was erected by Augustus, on the site of the houses of Cicero, Hortensius, and Clodius. He attached to it a temple, dedicated to Apollo, in commemoration of the battle of Actium, and a library, which afterwards became famous as the Palatine Library. Tiberius increased this palace towards that extremity of the hill which overlooks the Velabrum. Caligula enlarged it towards the Forum, and connected it with the Capitol by a bridge. He also converted the Temple of Castor and Pollux in the Forum into a vestibule for the new portions he had added. Nero extended the buildings in the opposite direction towards the site of the Coliseum. After the great fire, the golden house which Nero erected on the ruins of his former palace extended to the Esquiline, displacing the house of Mæcenas, filling up the valley of the Coliseum, and covering with its grounds a great portion of the Cælian. Titus was the first who seems to have reduced this overgrown edifice within more reasonable limits; he employed the substructions on the Esquiline as the foundations of his Baths, and is supposed to have made such alterations as confined the palace to its original position on the Palatine. It was repeatedly rebuilt and altered by succeeding emperors; and the greater part of it is supposed to have fallen into decay in the time of Theodoric. In the seventh century the southern portion was sufficiently perfect to be inhabited by Heraclius; and there is reason to believe that the plan at least of the palace was entire in the eighth century. Of all these extensive buildings, nothing now remains but a mass of ruins, so shapeless and undefined, that any attempt to discover the plans and boundaries of the several parts would be perfectly hopeless.

"Cypress and ivy, weed and wallflower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, columns strown
In fragments, choked-up vaults, and frescoes steep'd
In subterranean damps, where the owl peep'd,
Deeming it midnight:—Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls.—
Behold the Imperial Mount! 'tis thus the mighty falls." *Childe Harold.*

The Palatine, as we now see it, is about a mile and a half in circuit; the soil is composed of crumbled fragments of masonry, and in many parts it covers the original surface to a depth of nearly twenty feet. The hill is portioned out in gardens and vineyards: the grounds of the *Villa Farnese* occupy the whole north-western side. Adjoining them, on the south, and standing nearly in the centre of the hill, is the *Villa Spada* or Palatina, better known as the *V. Mills* from the English gentleman of that name to whom the property belongs. A road commencing at the Arch of Titus, and called the *Via*

Polveriera, leads to the convent of *S. Bonaventura*, and separates the above-named villas from the gardens of the convent, and from the *Vigna di S. Sebastiano* on the south-east. On the south are the *Orti Roncioni;* and at the south-west extremity is the *Vigna del Collegio Inglese.* In each of these localities we shall find some ruins to engage our attention. 1. *Farnese Gardens.* Ascending the Via Polveriera from the Arch of Titus, we first pass some arches and other fragments, which from their position have been identified with the vestibule of Nero's house. Not far distant is the entrance to the Farnese Gardens by a gateway on the right hand. The first objects which occur are remains of walls and vaults; and higher up, beneath a grove of ilex, on the spot where the Arcadian Academy formerly held its meetings, are numerous fragments of entablatures, cornices, and capitals, with trophies apparently indicative of a naval triumph; these fragments have been collected from different parts of the ground, and are supposed to have belonged to the temple erected by Augustus to Apollo. On the western angle of the hill above the church of Sta. Anastasia are some ruins which antiquaries regard as those of the palace added by Tiberius; on the south is a semicircular ruin, apparently of a small theatre, which some writers have attributed to Caligula. On the higher part of the hill are the vaults called by the ciceroni the "Baths of Livia," but there is no authority for the name, and no proof that they were baths. They retain their original stucco, and are still decorated with some beautiful arabesques and gilding. Near them are considerable remains of substructions, which are generally supposed to be the remains of the Temple of Apollo; the recesses and compartments still traceable in the walls adjoining have been considered with great probability to mark the site of the Palatine library. A villa at this extremity of the hill, said to have been painted by the pupils of Raphael, commands one of the finest views of Rome. At the end of the Palatine facing the Capitol are large masses of brick-work, formerly supposed to have been connected with reservoirs, but their true purpose is a mere matter of conjecture: they are now converted into a rope-walk. 2. The *Villa Palatina*, formerly the Villa Spada, and now the residence of Mr. Mills, acquired considerable interest from the discoveries of the French Abbé Rancoureil in 1777, who concluded that it occupied the site of the house of Augustus. The villa is entered from the Via Polveriera, nearly opposite the convent of S. Bonaventura. The subterranean chambers excavated by Rancoureil and Barberi are several feet below the present surface; they were formerly called the "Baths of Nero," and have been latterly described as the *cœnacula* of the palace of Augustus; but these are mere names for which there is not a shadow of authority. In several of these chambers the stucco is preserved; and from what remains they all appear to have been richly ornamented. Two of the rooms are octagons, with domes admitting light by the top. The forms and architecture of these chambers have been justly admired by professional travellers. The inscription "Bonis Artibus," on a fragment of an ancient column, was added by the Abbé Rancoureil. The Casino of the Villa has a portico painted by Giulio Romano, and lately restored by Camuccini. The view from the grounds is one of the most striking prospects on this side of Rome. 3. *Orti Roncioni:* the Villa Palatina overlooks these gardens. They are enclosed by two parallel walls of great extent, which appear by the recess in the middle, and by the curved extremity, to justify the name of "Hippodrome," given to the locality by the antiquaries. In the upper gardens is the semicircular ruin of a theatre already mentioned. 4. *Vigna di S. Bonaventura*, &c. Returning to the Via Polveriera, on our way to examine the south side of the hill, we pass the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brick-work, which

evidently belonged to the house of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are some remains which appear to have been the reservoirs of a bath. 5. *Vigna del Collegio Inglese*, approached on the side of the Circus Maximus, through a private house on the Via de' Cerchi; a steep and dirty staircase conducts us to the ruins, which are more extensive and picturesque than any now visible on the Palatine. Numerous arches, corridors, and vaults still retaining their ancient stucco are interspersed with masses of buildings of different periods, among which are found mosaic pavements and fragments of ancient paintings. This is the part said to have been inhabited by Heraclius in the seventh century. Any attempt to describe these ruins or assign them to particular emperors would be mere loss of time. The names given to the circular chambers and other portions are names and nothing more; and their general accuracy may be estimated by the fact that the ciceroni show a circular room as the bath in which Seneca was bled to death, although he is known to have died at his own villa some miles distant. These fine ruins, clothed in ivy and creeping plants, and diversified by laurels and ilex, supply the artist with innumerable combinations for his pencil. At the angle of the hill towards the Piazza di S. Gregorio is a vineyard in which stood the Septizonium of Septimius Severus, converted into a fortress by the Roman nobility during the middle ages. It was destroyed by Sixtus V. to furnish materials for his works at St. Peter's.

Basilica of Constantine, formerly supposed to be the Temple of Peace, erected by Vespasian to receive the spoils brought by his son Titus from Jerusalem. It has, however, been decisively proved that this temple was entirely consumed by fire in the reign of Commodus; and the antiquaries were long at fault in discovering the probable purpose of the existing ruin. Professor Nibby was the first who suggested that they are the remains of the Basilica of Constantine. The style, indeed, indicates the decline of art, and the execution shows that it is properly referred to the time of Constantine. It is, therefore, believed that the building was erected by Maxentius from the ruins of the Temple of Peace, and dedicated, after his death, to his successful rival. Small chambers have been found under the ruins, which may have belonged to the Temple of Peace, and some of the paving bricks are marked with the name of Domitian; both facts supporting the conjecture that it was built on the ruins of an earlier edifice. A small portion only of the original building is now standing, but there is sufficient to allow architects to make out the plan and ascertain the measurements. It appears that it was 300 feet long and 220 wide; and that it consisted of a nave and two side aisles, divided into three large arches about 75 feet across. Those which formed the northern nave still remain; but the rest have disappeared, together with the central aisle. Recent excavations have proved that the original entrance faced the Coliseum, where traces of an external arcade have been discovered. The vaulted roof seems to have been supported by eight marble columns, one of which was standing in the time of Paul V., who removed it to the Piazza of Sta. Maria Maggiore. In the fragment which remains the vaultings are decorated with large sunk panels filled with stucco ornaments. The middle arch is deeper than the others, which have two rows of small arches, destroying the effect by insignificant details. The plan of the central aisle shows that the principal tribune was placed at its extremity; some fragments of its vaulted ceiling are still lying on the ground. A winding brick staircase leading to the roof is nearly entire. The pavement was of cipollino, giallo antico, and other marbles. The whole arrangement of the building seems to have suggested the forms of the early churches; and there is no

doubt that at least a portion of the edifice was converted into a place of worship soon after the time of Constantine.

TEMPLES.

Temple of Æsculapius, on the island of the Tiber, which was sacred to the god of medicine. This celebrated temple was built B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in accordance with the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from plague. The story of their voyage is too well known to the readers of Livy to require a repetition of the details; it will be sufficient to state that, on their return with the statue of the god, it was found that a serpent had entered the ship, and that Æsculapius himself was supposed to have assumed that form in order to deliver the city. On their arrival in the Tiber the serpent went out of the vessel and hid himself in the reeds of the island. A temple was therefore erected to him, and the whole island was faced with travertine, its form being reduced to the resemblance of a ship. Some remains of this curious work are still visible. The masses of stone which formed the sides are well preserved at the southern end, and may be seen from both bridges. The Church and Convent of San Bartolommeo are supposed to stand on the site of the temple and of the famous hospital which was attached to it. By descending from the gardens of the convent upon the massive ruins which form the southern point of the island, we may still see the staff and serpent of Æsculapius sculptured on the stones of the ship's bow. The marbles in the convent garden, and the twenty-four granite columns in the interior of the church, no doubt belonged to the temple. In the centre of the island was an Egyptian obelisk placed so as to resemble a ship's mast; from the remains of a basement discovered by Bellori in 1676, it is supposed to have been of great size, and the fragment of the obelisk found here in the last century was probably but a small portion of it. This fragment was long preserved in the Villa Albani, but it has now passed with other treasures of that collection to the Museum at Paris. Besides the Temple of Æsculapius, there were two small temples on the island, the one dedicated to Jupiter, the other to Faunus; they are mentioned by Livy and the poets, but all traces of them have disappeared under the mass of houses with which the island is now covered.

Temple of Antoninus and Faustina, in the Roman Forum, now the Church of S. Lorenzo in Miranda. This interesting ruin is proved by the inscription to be the temple dedicated by the senate to Faustina, wife of the emperor Antoninus Pius, who was afterwards admitted to the same honour. It consists of a portico of ten Corinthian columns, six in front, and two returned on the flanks. Each column is composed of a single block of cipollino, or Carysthian marble, about 45 feet in height, with bases and capitals of Parian marble. The cella, of which two sides remain, is built of large blocks of peperino, formerly faced with marble. The ascent to the temple was ascertained, by excavations made in 1810, to be by a flight of 21 marble steps, about 15 feet above the level of the Via Sacra. The cella and portico have preserved a considerable portion of their magnificent entablatures, which are of Greek marble. The frieze and cornice are exquisitely sculptured, with griffins, vases, and candelabra; over the portico is the inscription, "DIVO ANTONINO ET DIVÆ FAUSTINÆ. EX. S. C." The columns are beautifully proportioned, and the whole building is in the finest style of art; not surpassed, if indeed it be equalled, by any other edifice in Rome. It is supposed to date from the middle of the second century of our era.

Temple of Antoninus Pius, in the Piazza della Pietra, the site of the Forum of Antoninus. The reader will probably be already familiar with this temple, under the name of the Dogana di Terra, or Roman custom-house. The

eleven columns now visible have suffered severely from the action of fire; they belonged to one of the sides of the portico, which, according to the plan of Palladio, originally contained fifteen columns. They are of Greek marble, in the Corinthian style, 4 feet in diameter, and 39 feet high. The bases and capitals have almost disappeared, and very little of the ancient architrave has been preserved. Innocent XII. built up a wall behind the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with some fragments of the cella, which form apparently the foundation of the modern wall.

Temple of Bacchus, a doubtful name given to a ruin near the Grotto of Egeria, now the deserted church of S. Urbano. It was formerly called the Temple of Honour and Virtue. It is a rectangular building, with a portico of four white marble columns of the Corinthian style, supposed to be taken from some other building of the time of the Antonines. The intercolumniations were walled up when the building was adapted for Christian worship, and half the columns are consequently concealed. The interior retains a portion of its ancient stucco frieze, representing various trophies of war, but greatly damaged; in the vault are sunk octagonal panels; in the centre of the roof are the remains of a bas-relief, representing two persons sacrificing with uncovered heads. The building was converted into a church by Urban VIII., when a circular altar, with a Greek inscription, was found in the subterranean oratory. This inscription refers to Bacchus, and has given the building its present name. The paintings in the interior, representing events in the life of Christ, S. Cecilia, &c., are curious specimens of art of the eleventh century.

Temple of Ceres and Proserpine, now forming part of the church of S. Maria in Cosmedin, near the temple of Vesta, better known as the Bocca di Verità. The temple was rebuilt by Tiberius. Eight columns of the peristyle, of white marble, and finely fluted, are partly walled up in the modern portico. By ascending to the gallery above, the capitals may be examined; they are of the composite order, beautifully worked in the purest marble, and are a sufficient proof that the building belongs to the best period of art. The great width of the intercolumniations may be noticed as one of the peculiarities of this fragment. In the church are two other columns, which apparently formed the flank of the ancient portico, and behind the church are some remains of the cella, constructed of large blocks of travertine, which Adrian I. is known to have destroyed, for the purpose of enlarging the old basilica. Under the modern portico is the mask of Pan, which has given rise to the name, "Bocca di Verità." It represents a large round face, with an open mouth. It is supposed that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, under the belief that it would close upon him if he swore falsely. The church adjoining is interesting as an early example of the basilica; it was founded by St. Dionysius in the third century, on the ruins of the temple, and rebuilt, A.D. 782, by Adrian I., who is said to have been engaged for an entire year in removing the immense substructions of the ancient cella!

Temple of Concord, on the Clivus Capitolinus, behind the arch of Septimius Severus, and partly covered by the modern ascent. This title was formerly given to the portico of eight columns, and the true site of the Temple of Concord was unknown before 1817. In that year the French, in excavating the soil around the three columns then called the temple of Jupiter Tonans, discovered a *cella* and four inscriptions, in which the name "Concordia" left no doubt of the real character of this ruin. Subsequent excavations have exposed a great part of the basement behind the arch of Septimius Severus, and particularly a portion of the flank, which is to-

lerably well preserved. The existing remains show that the portico was smaller than the cella, in order to adapt it to the narrowness of the ground. The pavement was of giallo antico and pavonazzetto, and the interior in many parts retains the same rich materials. From the state of the numerous fragments of ornaments and carvings discovered among the ruins, it is supposed that the temple was destroyed by fire. On the side next the arch is a mass of brick-work, the remains of some building of the middle ages, often confounded with the temple. The inscriptions alluded to above, and the style of architecture, show that the present fragment is an imperial ruin; there is little doubt, however, that it occupies the site of the republican Temple of Concord, so celebrated in the history of the Catiline conspiracy. In the middle ages a church, dedicated to S. Sergius, stood between it and the arch of Sept. Severus, and was very probably constructed with marbles taken from its ruins.

Temple of the Divus Rediculus, a name given to an elegant little temple situated in the valley of the Almone, near the Nymphæum of Egeria, from the belief that it was the temple founded in commemoration of Hannibal's retreat from Rome. It appears, however, that the authority for the name *Rediculus* is very slight, as Pliny mentions the scene of the retreat as two miles from the city, on the other side of the Appian. The name is now generally rejected, and the building is considered to be a tomb. The period of its construction is unknown, but the variety and beauty of the ornaments would seem to show that it is not, as was once supposed, a republican work, but an imperial structure. "So fresh are its red and yellow bricks, that the thing seems to have been ruined in its youth; so close their adhesion, that each of the puny pilasters appears one piece, and the cornice is sculptured like the finest marble. Whether it be a temple or a tomb, the rich chiselling lavished on so poor a design convinces me that it was fully as late as Septimius Severus."—*Forsyth.* It is nearly square, and is built of yellow brick, with a basement and pilasters of red. On the southern side, where a road seems formerly to have passed, it has small octagonal columns. The modillions of the cornice and other ornaments are well preserved and are beautifully executed. On the ground is part of a peperino column, supposed to have belonged to the portico, which has disappeared. The interior is a small square chamber with stucco ornaments; there are some vaults underneath, which are now used as stables for cattle.

Temple of Fortuna Virilis, near the Ponte Rotto, now the Church of Santa Maria Egizziaca, belonging to the Armenians. It was originally built by Servius Tullius; after being destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations in recent years. It is an oblong building of travertine and tufa, standing on a solid basement of travertine, which has recently been laid open to the level of the ancient road. The front had a portico of four columns, which has been walled up in the intercolumniations; the only flank now visible has seven columns, five of which are joined to the walls of the cella. The columns are Ionic, twenty-six feet high; they support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabra, and figures of children. The columns and entablature are covered with a hard marble stucco. The basement is much admired by architects, and, although the general effect of the temple may be considered somewhat heavy, the details of its Ionic are generally regarded as the purest specimen of that style in Rome.

Temple of Hercules Custos. In the garden of the Sommaschi fathers are some remains of a circular temple, which Mr. Burgess identifies with this name, on the strength of a passage in Ovid, who places it in the Flaminian Circus. The ruins consist of four columns of peperino half buried in the soil. In

the cellars below there is another column of the same kind, and more might probably be discovered by excavating. The style is supposed to be Ionic.

Temples of Juno Matuta, Hope, and Piety. The Church of S. Niccolò in Carcere is built on the site of three temples, which may still be identified by the columns standing in their original positions. The church occupies the space of the middle temple, and portions of the peristyles of the others are built into the side walls. Of the one on the left hand six columns in the Doric style remain. The centre fragment is Corinthian; four of its columns have been preserved, three of which are in the elevation of the church. The third temple, of which six columns with their capitals are standing, is Ionic. The style and workmanship of these ruins have generally been considered to refer them to the period of the republic; and if we admit the names under which they have long passed, they will mark the site of the Forum Olitorium. Many attempts have been made to identify the central ruin with that Temple of Piety which was erected on the site of the Decemviral prisons, to commemorate the celebrated story of the "Caritas Romana." It appears, however, to be decisive from the statement of Pliny that the prison and temple were both displaced in his time by the Theatre of Marcellus, and it would therefore be useless to enter into any of the controversies on the subject. Those writers who have identified the site with the Forum Olitorium have recognised in the central ruin the Temple of Piety, built by Acilius Glabrio, the duumvir, in fulfilment of his father's vow at the Pass of Thermopylæ; but this theory is also met by difficulties which we must leave the Roman antiquaries to discuss. There is a cell at the base of the columns, which is shown to strangers by torchlight as the scene of the affecting story to which we have alluded. Whatever may be the amount of the traveller's belief in the locality, he will not forget that it inspired those beautiful lines in the fourth canto of 'Childe Harold,' in which the poet pictures the scene which has given such celebrity to the Roman daughter:—

"There is a dungeon, in whose dim drear light
What do I gaze on? Nothing: Look again!
Two forms are slowly shadow'd on my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar:—but what doth she there,
With her unmantled neck, and bosom white and bare?

But here youth offers to old age the food,
The milk of his own gift:—it is her sire,
To whom she renders back the debt of blood
Born with her birth. No: he shall not expire
While in those warm and lovely veins the fire
Of health and holy feeling can provide
Great Nature's Nile, whose deep stream rises higher
Than Egypt's river:—from that gentle side
Drink, drink and live, old man! Heaven's realm holds no such tide.

The starry fable of the milky-way
Has not thy story's purity; it is
A constellation of a sweeter ray,
And sacred Nature triumphs more in this
Reverse of her decree, than in the abyss
Where sparkle distant worlds:—Oh, holiest nurse!
No drop of that clear stream its way shall miss
To thy sire's heart, replenishing its source
With life, as our freed souls rejoin the universe."

Temple of Jupiter Capitolinus.—Although this magnificent temple, the pride and wonder of ancient Rome, has disappeared, a catalogue of the Roman temples would hardly seem complete without some notice of its site. We have already stated, in the general introduction to the antiquities, that considerable remains of a massive wall of peperino, in the garden of the Caffarelli Palace, on the Monte Caprino, have been identified with the substructions of this temple. We know that the Tarquins laid the foundations by filling up the uneven space on the summit of the hill by an immense platform of massive stones. The temple was 200 feet in

length, and 185 feet in breadth. It was burnt B.C. 83, and rebuilt from its foundations by Sylla, who decorated it with columns of Pentelic marble, brought from the splendid temple of Jupiter Olympius at Athens. Travellers who have had an opportunity of admiring the proportions of those columns of the Athenian temple which still cast their melancholy shadows on the plain of the Ilissus, will hardly be at a loss to imagine the grandeur of a temple situated on this commanding eminence, and of which they formed the principal ornaments. The temple thus restored was dedicated by L. Catulus, whose name occurs in the inscription already mentioned as formerly existing on the Tabularium. It is accurately described by Dionysius, who says that it was divided into three cells, that in the centre being dedicated to Jupiter, that on the right to Minerva, and that on the left to Juno. As there is no trace of the building itself, it would be superfluous to dwell upon its details further than to mention that it was this temple which was struck by lightning B.C. 64, when the celebrated bronze wolf was injured, as described by Cicero. In the cell of Jupiter stood the statue of the god, which is represented on medals still extant, in a sitting posture with the foot extended. A well-known tradition states that Leo I., in the middle of the fifth century, melted down this statue to cast the bronze figure of St. Peter; but the tradition, though repeated by numerous writers, does not seem to rest on any recognised authority. Several fathers of the church, St. Jerome, St. Augustin, St. Ambrose, and others, mention the temple as existing in their time; and there are other authorities which notice it as late as the eighth century, from which period every trace of it is lost. In the sixteenth century a church called S. Salvator *in Maximo* stood near the Palazzo Caffarelli; it was destroyed in 1587, but the name is considered by the Roman antiquaries to preserve the record of Jupiter Optimus Maximus. The walls in the gardens of the palace are of immense solidity: about eighty feet of wall may be traced, and whatever disputes may be raised concerning the respective localities of the temple and the citadel, there can be no doubt whatsoever that these ruins have been correctly identified with the republican substructions of the Capitol.

Temple of Jupiter Feretrius.—This temple is generally supposed to have stood on the northern summit of the Capitoline hill, now occupied by the church and monastery of Ara Cœli. It was the first temple erected in Rome, and was built by Romulus to receive the spoils taken from Acron king of Cœnina. There are, however, many writers who place the Arx, or citadel, on this summit. Few subjects of Roman topography have given rise to more controversy than this difficult question: the temple and the citadel have continually changed their positions in the varying theories of antiquaries; but the weight of evidence certainly appears in favour of the opinion which considers the Ara Cœli as the representative of the temple. The columns in the church are evidently ancient, and were probably taken from the ruins; and under one of the walls of the monastery are some fragments of massive substructions, which are the only visible remains of the foundations of this celebrated shrine.

Temple of Minerva Chalcidica, in the Roman Forum, between the Palatine and the supposed site of the Temple of Castor and Pollux. This ruin has been keenly contested by the antiquaries, having been called at various times the Temple of Jupiter Stator, the Græcostasis, a part of the Comitium, a senate-house, and even the bridge of Caligula. The present name is that given to it by Chev. Bunsen and the Prussian antiquaries, who connect it with the Curia Julia. It consists of three fluted columns of Greek marble in the Corinthian style, on a basement of travertine and tufa faced with marble, and from twenty-five to thirty feet in height. The columns support an entablature of great richness, but beautifully proportioned. They are the largest fluted

columns in Rome, the flutings being about nine inches across: the columns are 45 feet high. In execution and proportion the fragment is universally considered of the highest order of art, and architects still regard it as the most perfect model of the Corinthian order. In 1817 it was excavated to the base for the purpose of finding the angles, and more recent investigations have proved that it formed a portion of an extensive edifice, of which the foundations may be traced for a considerable distance. Numerous mouldings have also been discovered, and marks of the steps are still visible in the basement. The fragments of the Fasti Consulares, preserved in the Capitol, were found near this ruin in the sixteenth century.

Temple of Minerva Medica, a picturesque ruin on the Esquiline, near the Porta Maggiore, consisting of a decagonal building, eighty feet in diameter, with a large dome of brick, which forms a conspicuous object from all parts of the surrounding country. The circumference has nine large niches for statues, which suggested the idea that it was a pantheon dedicated to Minerva Medica. The discovery of seven of these statues at various times, and particularly of those of Minerva and Æsculapius, confirms this view, although several attempts have been made by the antiquaries to shake the popular belief, and give the ruin a name of their own creation. The bare walls and some vestiges of buttresses alone remain; but the building appears to have been lined with marble. There are no traces of a portico. The age of the temple is not known, but it is generally referred to the time of Diocletian.

Temple of Nerva, between the Roman Forum and that of Trajan. This beautiful fragment is generally considered to mark the position of the *Forum of Nerva*, or the Forum Transitorium, and to be the remains of the magnificent temple erected to that emperor by his successor Trajan. Mr. Burgess, however, adopts the opinion of Palladio, and regards it as the temple of Mars Ultor, erected by Augustus, whose Forum he consequently places here. Desgodetz has given four plates of the details under the same name. The ruin, which has recently been excavated to its base, consists of a portion of the cella, with three pillars, and a pilaster of the portico; the latter are of Luna (Carrara) marble, in the Corinthian style, and are said to be 54 feet high. The ornaments are in the purest style, and the proportions are regarded by architects as a model of the order. Behind the columns, and partly resting on them, is a high brick tower belonging to the convent of the Nunziatina, which is believed to conceal the inner peristyle of the temple. An excellent plan, showing the general design of the temple and forum, is given by Bunsen in the "Beschreibung." Close to the ruin is an ancient arch, called *L'Arco de' Pantani*, half buried in the soil, which formed one of the ancient entrances. The wall of the Forum may be traced as far as the Piazza del Grillo; it is a stupendous fragment, between 500 and 600 feet in length, built of square blocks, and of great height. It makes three or four angles, and was originally pierced with four arches, now walled up, and half buried in the soil.

Temple of Pallas Minerva, commonly called the *Colonnacce*, close to the ruins of the so-called Temple of Nerva. This fragment, which is well known from models and engravings, is one of the most beautiful ruins in Rome, although the details may be considered to mark the period of the decline of art. It consists of two columns of the Corinthian order, supporting a magnificent entablature and continued frieze. The columns are more than half buried in the ground, but their height is estimated at 35 feet, and their circumference at 11 feet. They stand in front of a solid wall of peperino, on which the capital of a pilaster is still visible. The frieze is richly ornamented with sculpture, representing the arts patronised by Minerva. In the attic above the two columns is a full-length figure of Minerva; and among the figures on the frieze are females weaving; others

weighing the threads, or measuring the webs; others carrying the calathus; and a sitting figure of the goddess Pudicitia veiled. In the angle is the reclining figure of a youth, with an urn of water. All these details are given by Desgodetz with great fidelity. There is ample proof that a considerable portion of this temple has been destroyed in comparatively recent times. Inigo Jones, in 1614, saw a part of the temple itself still standing; and Mr. Burgess gives a sketch, taken from Camucci's 'Antiquities,' in which seven columns and a portion of the pediment are represented as connected with this fragment by an arch. All these were destroyed by Paul V. to build his fountain on the Janiculum. From an inscription on the frieze in this sketch, containing the name of Nerva, and from other circumstances connected with the localities, Burgess concludes that the Colonnacce belonged to the Forum of Nerva.

Pantheon.—This celebrated temple is one of those relics of ancient Rome with whose general appearance most travellers are familiar long before they cross the Tiber. It is situated in the Herb-market, a small dirty piazza between the Corso and the Piazza Navona. The faultless proportions of its portico have been for ages the admiration of travellers, and its name has become identified with architectural beauty. The ancients described it with admiration eighteen centuries ago, and it still remains the best-preserved monument of modern Rome. "Though plundered," says Forsyth, "of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fire; though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda. It passed with little alteration from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic church."

"Simple, erect, severe, austere, sublime—
Shrine of all saints and temple of all gods,
From Jove to Jesus—spared and blessed by time,
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man plods
His way through thorns to ashes—glorious dome!
Shalt thou not last? Time's scythe and tyrants' rods
Shiver upon thee—sanctuary and home
Of art and piety—Pantheon! pride of Rome!"
Childe Harold.

The inscription on the frieze shows that it was erected by Agrippa in his third consulate (B.C. 26). A second inscription, engraved in two lines on the border of the architrave, records the subsequent restoration of the building by Septimius Severus. In 608 Boniface IV. obtained permission from the emperor Phocas to consecrate it as a Christian church, under the name of S. Maria Rotonda; and to this circumstance the world is probably indebted for the preservation of the only temple of ancient Rome which has retained its original appearance. *The Portico* has been admitted by most writers to be almost beyond criticism. Forsyth declares that it is "more than faultless: it is positively the most sublime result that was ever produced by so little architecture." It is 110 feet long and 44 deep, and is composed of sixteen Corinthian columns of oriental granite, with capitals and bases of Greek marble. Eight of these are in front, and the remaining eight are arranged in four lines behind them, so as to divide the portico into three portions. All the columns are in their original position except three; one of these was added by Urban VIII. in 1627, and may easily be recognised by the *bee*, the armorial bearing of the Barberini, in the capital; the other two were added by Alexander VII. in 1662, and are, in like manner, distinguished by the *star* of the Chigi family, introduced into the capitals. Each column is composed of a single block 46½ English feet in height, and 5 feet in diameter. The vestibule is supported by fluted pilasters of white marble, correspond-

ing with the columns. On the frieze of the entablature is the inscription, "M. AGRIPPA . L. F. COS. TERTIVM. FECIT." The whole is surmounted by a pediment, which still retains the marks by which its bas-reliefs were attached. In the vestibule on the left of the doorway is a Latin inscription, recording that Urban VIII. moulded the remains of the bronze roof into columns, to serve as ornaments of the Apostle's tomb in the Vatican, and into cannons for the Castle of St. Angelo. Venuti states that no less than 450,250 pounds weight of metal were removed on this occasion. As a great part of the roof had been previously stripped by the emperor Constans II., in 657, the reader, from these facts, may form some idea of the original magnificence of the temple. The marble doorway corresponds in its architecture with the portico. Within it are bronze pilasters, on which the doors are hung; the opening is about 39 feet high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered. The bronze doors have been the subject of much controversy, but there appears to be no ground for doubting their antiquity, or referring them to any but classical times; and the best authorities now agree in regarding them as the original doors of Agrippa. *The interior* of the temple is a rotunda, supporting a dome. The rotunda is 143 feet in diameter, exclusive of the walls, which are said to be 20 feet thick. The height from the pavement to the summit is also 143 feet, and the dome occupies one-half of the height, or 71½ feet, according to Messrs. Taylor and Cressy, on whose authority these measurements are given. In the upright wall are seven large niches, six of which have fluted columns of giallo antico of the Corinthian order. The seventh, facing the entrance, is open, and has two columns of pavonazzetto standing within the circle. Between the niches are eight "ædiculæ," converted into modern altars. Above the niches and altars runs a marble cornice, covered with rich sculpture, perfectly preserved, and supporting an attic, with fourteen niches and a second cornice. From this rises the majestic dome, divided into square panels, which are supposed to have been originally covered with bronze. In the centre a circular opening, 28 feet in diameter, supplies the only light which the temple receives. The *pavement* is composed of porphyry, pavonazzetto, and giallo antico, disposed alternately in round and square slabs. Some feet below this pavement is a reservoir to carry off the water which enters by the dome. Michael Angelo attributed the portico and body of the rotunda to Agrippa, the first story of the interior to Hadrian, and the second story to Septimius Severus. There has been much controversy in regard to the original purpose of the Pantheon, many writers contending that it was originally connected with the baths constructed by Agrippa in this neighbourhood, and that the portico was an afterthought. Whatever value the stranger may be disposed to attach to these conjectures, it is worthy of remark, that a pediment and entablature are distinctly visible behind the present portico, which seems to have been intended to conceal them. The form also of the Pantheon, separated from the portico, is simply that of the ancient *caldarium*, as may be seen on comparing it with the circular chamber at the baths of Caracalla. The body of the building is of brickwork, strengthened by numerous blind arches; its external surface was formerly coated with marble, which has shared the fate of the bronzes and statues. The tasteless belfries which deform the portico were added by Bernini, at the command of Urban VIII., and are in every way worthy of a pope who plundered the ruin of its ornaments and gained immortality from the wit of Pasquin. In the sacristy behind the building some remains of the baths of Agrippa may still be recognised. The Pantheon in more recent times has acquired an interest very different from these records of the empire. It is sacred in the history of art as the *burial-place of Raphael*, whose tomb is in the third

chapel on the left; it was endowed by him, and is distinguished by the statue of the Madonna del Sasso, executed at his request by his friend and pupil Lorenzetto. The Roman antiquaries, after having unsettled the faith of ages on every matter connected with the antiquities, began to raise doubts of Vasari's statement respecting the tomb of Raphael. It was at length determined to settle the question by examining the spot, and accordingly on the 14th September, 1833, the place was opened in the presence of Overbeck and other artists resident in Rome. The statement of Vasari was completely verified, and the bones of the immortal painter were discovered precisely as he describes, behind the altar of the chapel. "Four views of the tomb and its contents were engraved from drawings by Camuccini, and thus preserve the appearance that presented itself. The shroud had been fastened with a number of metal rings and points; some of these were kept by the sculptor Fabris, of Rome, who is also in possession of casts from the skull and the right hand. Passavant remarks, judging from the cast, that the skull was of a singularly fine form. The bones of the hand were all perfect, but they crumbled to dust after the mould was taken. The skeleton measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in a magnificent sarcophagus, presented by the present pope. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a skull supposed to be that of Raphael, and which had been the admiration of the followers of Gall and Spurzheim. The reputation of this relic naturally fell with its change of name, the more irretrievably, as it proved to have belonged to an individual of no celebrity."—*Quart. Rev.* In the same chapel is the tomb of Annibale Caracci; and in other parts of the building are buried Baldassare Peruzzi, Perino del Vaga, Giovanni da Udine, Taddeo Zuccari, and other eminent painters. The simple cenotaph erected to the memory of Cardinal Consalvi by his friends, with a bust by Thorwaldsen, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened statesman.

Temple of Quirinus.—This celebrated temple, founded by Numa, rebuilt, according to Livy, by the consul Papirius, and again rebuilt by Augustus, occupied the spot where Romulus miraculously disappeared during the thunder-storm. The church of San Vitale, in the Jesuits' gardens on the Quirinal, is supposed to mark its precise site. Fulvio states that he saw the foundations of the temple excavated on this spot, and that Otho of Milan, then Senator of Rome, removed all the remains and ornaments which were discovered, in order to make the steps of the church of Ara Cœli and the Capitol. Several fragments of antiquity have been discovered at various times in this garden, but no actual remains of the temple are now visible.

Temple of Remus, in the Roman Forum, called by Bunsen and others the *Ædes Penatium*. A circular temple of imperial times, about 30 feet in diameter, more than half buried in the soil. In the year 527 it was adapted by Felix IV. as the vestibule to his basilica of S. Cosimo and S. Damiano. Urban VIII. is said to have added the bronze doors of Etruscan workmanship, which were found at Perugia. He is also said to have placed in their present position the two porphyry columns, with the cornice, the remains probably of the ancient portico. The cornice serves as the jambs of the doorway, and its sculpture does not appear to be earlier than the latter part of the second century. On one side of this entrance are two *cipollino columns*, one with a capital, and part of an entablature, deeply buried; they were formerly supposed to have belonged to the original portico, but nothing certain is known

of their date or purpose. The church behind is raised about 20 feet above the ancient level of the temple, which may be seen by descending into the oratory below the crypt. The temple is remarkable for its echo. In the crypt were found the celebrated fragments of the Plan of Rome, the Pianta Capitolina, which are now preserved in the museum of the Capitol; they are supposed to have been cut in the time of Septimius Severus or Caracalla, and to have served as the pavement of the temple.

Temple of Romulus.—The church of San Teodoro, situated at the southern extremity of the Campo Vaccino, under the Palatine, has been supposed by antiquaries to occupy the site of this temple. Its form is circular, from which circumstance some writers have erroneously described it as a Temple of Vesta. The antiquaries who refer it to Romulus rely chiefly on the alleged fact, that the bronze wolf now in the Capitol was that mentioned by Dionysius as standing at the Temple of Romulus. But there is no proof that the wolf was actually found there; and therefore too much value must not be attached to this doubtful statement. A stronger argument is found in the fact, that the Roman matrons carried their children to the Temple of Romulus to be cured, as they now do to the church of S. Teodoro. Whatever may be the true state of the case, there is no doubt that the church is of high antiquity; it was repaired by Adrian I. in 774, and rebuilt by Nicholas V. in 1450.

Temple of Romulus (son of Maxentius).—The name given by recent antiquaries to the building adjoining the circus called that of Caracalla, and vulgarly known as the "Scuderia." Few ruins have been more disputed; some calling them the stables of the circus, others the Mutatorium Cæsaris, and others a Serapeon. The circus is known, from an inscription found there in 1825, to have been consecrated by Maxentius, A.D. 311; and the present building is regarded as the temple erected by him to his son Romulus. It is a circular temple, with a vaulted roof supported by a central octagonal pier, and is inclosed in a large rectangular court, surrounded by the remains of a corridor. In the basement are niches for sepulchral urns, so that it seems to have been used both as a tomb and a temple. The diameter of the temple is about 106 feet, and the thickness of the walls is not less than 14 feet. There are two representations of this temple on coins of Romulus, one representing it with a portico, the other with a dome. A few years ago the ruin was called the Torre de' Borgiani; from this circumstance it is supposed to have been fortified as a stronghold by the Borgia family.

Temple of Saturn, on the Clivus Capitolinus, above the Roman Forum, called the Temple of Jupiter Tonans by the Roman antiquaries; and that of Saturn by Chevalier Bunsen and other German authorities. Prior to the French invasion, the three beautiful columns which compose this ruin were buried nearly to their capitals in the accumulated rubbish. The French ascertained, by perforating the soil, that the basement had been partly removed; it was therefore necessary to remove the entablature and secure the shafts by scaffolding; the basement was then carefully restored, the ground was cleared, and the entablature replaced in its original position. To this ingenious restoration we are indebted for one of the most picturesque ruins of the Forum. The only portion of the basement which was found in its proper place contained the marks of steps in the intercolumniations, showing how carefully every foot of ground was economised on this side of the Capitol. The columns are of Carrara (Luna) marble, in the Corinthian style, deeply fluted; in many parts they retain the purple colour with which they appear to have been dyed, like the temples of Pompeii and Sicily. The basement was lined with marble. On the entablature in front the letters ESTITVER are still visible, the remains of the word

Restituêre, proving that it is a restored building. On the frieze are sculptured various instruments of sacrifice, the knife, the axe, the hammer, the patera, and the flamen's cap. The columns are four feet four inches in diameter, and the general appearance of the ruin indicates that the temple was of great size and highly ornamented. It was formerly supposed that the columns belonged to the Temple of Jupiter Tonans. It is known that a temple of that name was erected by Augustus in gratitude for his escape from lightning during the expedition in Spain, and that it was restored by S. Severus and Caracalla. But it is also known from the testimony of numerous Latin writers that the Temple of Saturn stood on the Clivus Capitolinus, behind the *Milliarium Aureum*, or golden milestone, of Augustus. This milestone has been recently discovered in the precise position which leaves no room for doubt that the three columns are the remains of the Temple of Saturn, as Niebuhr had indeed suggested before the discovery was made. In the great room of the Campidoglio is an inscribed altar dedicated to Faustina, found some years back between the ruin and the Temple of Concord. The inscription on this altar seems to refer to the ærarium of this temple, for there is ample evidence that the Temple of Saturn contained, under the guardianship of the quæstors, the ærarium, or public treasury, together with the registers of public and private contracts, and a *sanctius ærarium*, or more sacred treasury, reserved, as we read in Livy, for the last emergency. If the Milliarium did not at once set at rest all questions as to the name of the temple, this altar might be regarded as a collateral evidence in favour of Bunsen's opinion. At the foot of the temple are some chambers, and the remains of a portico of Corinthian columns with capitals adorned with trophies. It is called by Bunsen the *Porticus Clivi et Schola Xantha*. From an inscription on the entablature the building seems to have contained the statues of the Dii Consentes, after they were replaced, A.D. 368.

Temple of the Sun. — Under this name have been described some enormous masses of masonry which are lying on the terrace of the Colonna Gardens on the Quirinal. They consist of part of an architrave and frieze and the angle of a pediment, all highly enriched, in the Corinthian style. In point of size they are the most stupendous fragments known, and after antiquaries and architects have exhausted conjecture on their probable purpose, it has become a question whether the building for which they were intended was ever erected. Some writers have supposed that they belong to a temple of the Sun built by Aurelian; others, that they are to be referred to the Senaculum of Heliogabalus; but nothing whatever is known upon which we can venture to rely. Their style and ornaments are certainly in favour of the opinion which fixes their age at a period when art was beginning to decline; although the work appears too good to be as late as the time of Aurelian. If the temple were ever built, there can be no doubt that so colossal an edifice placed on this commanding situation must have been a noble object from all parts of Rome. In the same gardens, overlooking the Piazza Pilotta, are considerable remains of the Baths of Constantine, now converted into granaries.

Temple of Venus and Cupid, a ruin long known by this name, but called by the German antiquaries the *Nymphæum of Alexander*, situated in a vineyard, near the church of Santa Croce in Gerusalemme, between the city walls and the Claudian aqueduct. It has been called at various times the Temple of Spes Vetus, the Sessorium, and the Temple of Venus and Cupid. The latter seems to be supported by tradition, and by the discovery of a statue in the grounds with which the name is obviously connected. This statue, now preserved in the Vatican, is a Venus with Cupid at her feet; on the pedestal is an inscription showing that it was

dedicated to Venus by Salustia, the wife of Alex. Severus. The ruin possesses little interest, and consists merely of two lateral walls of brick and a large niche. Its general appearance is rather that of a basilica than an ancient temple.

Temple of Venus Erycina.—In the grounds of the Villa Barberini, beyond the Baths of Diocleslan, are some ruins which are identified with a Temple of Venus, placed by the Regionaries in this locality. A circular chamber, an adytum, and the great doorway with lateral niches may still be traced; but the ruin possesses little interest by the side of the walls of Servius Tullius, which may be seen in the adjacent grounds. The temple, and all the other buildings which once adorned the gardens of Sallust, now included within the grounds of the Villa Barberini, are supposed to have been ruined by Alaric, who entered Rome by the Porta Salara.

Temple of Venus and Rome, between the Church of Santa Francesca Romana and the Coliseum; a double temple, designed and built by Hadrian, to show that he was superior as an architect to Apollodorus, whose skill in building the Forum of Trajan had excited the envy of the emperor. The building is also interesting in connexion with the fate of that great architect, for when asked by Hadrian for his opinion on this temple, his criticism was too honest to be forgiven, and he paid the penalty with his life The only portions of the building now standing are the remains of the cellæ on the side of the Via Sacra, and the two vaulted niches which held the sitting statues of the two deities. Considerable fragments, however, have been brought to light, which have enabled architects to trace the plan and ascertain its measurements. It appears from these fragments that the building consisted of two cellæ, separated by a cross wall. At each end was a portico of marble columns, one facing the Forum, the other facing the Coliseum. The cellæ joined each other by the vaulted niches which form the most conspicuous portions of the existing ruin. The building was raised on a platform of seven marble steps, surrounded by a peristyle 360 feet long and about 175 wide, composed of nearly 200 columns of grey granite, of which numerous fragments are still seen in different parts of the ground. From the diameter of these fragments, the columns are supposed to have been nearly 40 feet in height. This colonnade and platform rested on a rectangular basement raised 26 feet above the level opposite the Coliseum. The flank, which may be traced from the Arch of Titus to the Meta Sudans, has been constructed in platforms of different lengths, so as to obviate the difficulty caused by the inequality of the ground. The basement of the principal front facing the Coliseum contains at each end the remains of two large staircases. The apertures in this basement formerly gave rise to some controversy as to their original purpose, but they are now believed to be sepulchral vaults excavated during the middle ages. The square mass in front of the steps at the eastern angle is supposed to be the pedestal of the colossal statue of Nero. The Prussian antiquaries in the 'Beschreibung,' and Burgess, in his 'Antiquities,' give plans and restorations of the whole structure; these plans, which are certainly borne out by the existing ruins, show that, in spite of the criticism of Apollodorus, it was one of the grandest edifices of Rome, distinguished by a remarkable regularity of design, and by great splendour of decoration. It is moreover a very instructive fragment, and is better calculated to give an idea of a Roman temple than any other ruin which has been preserved to us.

Temple of Vespasian, on the Clivus Capitolinus, overlooking the Roman Forum, called by the Roman antiquaries the Temple of Fortune, and by Poggio Fiorentino and others in the fifteenth century the Temple of Concord. The evidence upon which the title of Fortune was given to the ruin is ex-

tremely slight, and Bunsen has not hesitated to reject it altogether in favour of the present name. The ruin consists of a rude Ionic portico of eight granite columns 43 feet high and 13 feet in circumference, placed on a basement of travertine. Six of these columns are in front, and two are returned on their flanks; but they have been so clumsily restored that the intercolumniations are unequal; the columns are of different diameters, the mouldings of the base are irregular, and the capitals of white marble are in the lowest style of the Ionic order. One of the shafts is composed of fragments so badly put together that its diameter is greater under the capital than it is in the middle; the pediment is a mixture of brick and travertine with fragments taken from other buildings, and has arches over the intercolumniations; on the architrave is the inscription, SENATVS . POPVLVSQVE . ROMANVS . INCENDIO . CONSVMPTVM . RESTITVIT. The restoration, whenever it took place, was conducted without any regard to the principles of art; and the portico as it stands is the most tasteless monument of the Forum. Poggio, who describes its appearance in the fifteenth century, saw it nearly entire; during his stay in Rome the greater part of it was demolished, and he mentions having witnessed the destruction of the *cella* and many of the marble ornaments, for the purpose of making lime.

Temple of Vesta, a circular temple near the Ponte Rotto and the Temple of Fortuna Virilis, first consecrated under the name of S. Stefano delle Carrozze, and now the Church of S. Maria del Sole. This elegant little temple has been for ages the admiration of travellers, and the numerous bronze models of it have made it better known than perhaps any other relic of Rome. The name of Vesta seems to have been handed down by a very ancient tradition, and the form of the building and perhaps its modern name may be received as proofs that the title is properly applied. It must not, however, be supposed that this is the famous Temple of Vesta erected by Numa, and mentioned by Horace in connection with the inundations of the Tiber:

"Vidimus flavum Tiberim, retortis
Littore Etrusco violenter undis,
Ire dejectum monumenta regum
Templaque Vestæ."

That celebrated temple, in which the Palladium was preserved, was undoubtedly situated in the Roman Forum; and the building now before us is most probably one of those which were erected, in accordance with the institutions of Numa, in each curia. It is generally referred to the time of the Antonines, though there is evidence that it existed in the time of Vespasian, one of whose coins gives a representation of the temple in its existing form. It is probable that it was more than once rebuilt on the original plan. It is in the purest Greek style, consisting of a circular cella surrounded by a peristyle composed originally of twenty Corinthian columns, of which one only has been lost. The entablature has entirely disappeared, and the roof has been replaced by an ugly covering of red tiles. The ancient portion of the cella and the columns are of Parian marble. The diameter of the cell, as stated by Nibby, is 26 feet, the circumference of the peristyle 156 feet, the diameter of the columns about 3 feet, and their height 32 feet; so that they contain nearly eleven diameters. Recent Roman writers have attempted to show that this temple ought to be called the Temple of Hercules; but their arguments merely go to prove that there was a temple to the latter deity in the Forum Boarium, and they appear altogether to lose sight of the fact that there were several temples of Vesta, besides the great one in the Roman Forum. In this instance, the popular feeling will no doubt prevail, and the old name is likely to be preserved in spite of the local antiquaries.

THEATRES AND AMPHITHEATRES.

Theatre of Balbus, erected A.D. 12, by Cornelius Balbus, as a compliment to Augustus. It is said by the Re-

gionaries to have contained 30,000 spectators. The Palazzo Cenci stands upon the hill formed by the ruins, but the only fragment now visible is a portion of one of the "cunei," which may be recognised below the palace near the gate of the Ghetto. In an adjoining street is a ruined archway with an architrave resting on two columns of the Doric order, supposed to be the remains of the portico of the theatre. Near this the two colossal statues of Castor and Pollux, now standing in the great square of the Capitol, were found in the pontificate of Pius IV.

Theatre of Marcellus, the second theatre opened in Rome. It was built by Augustus, and dedicated by the emperor to the young Marcellus, son of his sister Octavia, whose name he gave to that magnificent portico which he added to the theatre as a place of shelter for the spectators in the event of a storm. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the first story, are still highly interesting. The building is supposed to have consisted of three stories of different orders; the upper one has entirely disappeared, and of the two lower stories only eleven arches of each, and part of the twelfth, now remain. This fragment, which may be seen in the Piazza Montanara, shows that the theatre was built externally of large blocks of travertine. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been superseded by the upper stories of the modern houses. Notwithstanding the objections of recent architectural critics, it is well known that the building excited the admiration of the ancients; Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins in the centre have formed a hill of some size, on which the Palazzo Massimi, now the Orsini, was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls or "cunei," which sustained the seats, may still be seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is said by the Regionaries that the building could contain 30,000 spectators. In the eleventh century it was converted by Pierleone into a fortress, and was afterwards the stronghold of the Savelli. From them it passed to the Massimi and Orsini families.

Theatre of Pompey, the first stone theatre erected in Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by several of the later emperors. It was also repaired by Theodoric, and may therefore be considered as entire in the middle of the sixth century. In the middle ages it was converted into a fortress, and was the stronghold of the Orsini during the troubles of the eleventh and twelfth centuries. There are few monuments with which so many historical facts are associated as this theatre, and there is hardly one so effectually concealed by the modern buildings which have risen upon its ruins. It is recorded by several Latin writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals, and that Pompey, to evade their opposition, built over the theatre a temple dedicated to Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the portico and the basilica is imperfect. The space occupied by the theatre lies between the church of S. Andrea della Valle, the Campo di Fiore, the Via de' Chiavari, and the Via de' Giubbonari. The Palazzo Pio is built upon the ruins, and consequently conceals them; but

the semicircular form of the theatre, and even the inclination given to the ground by the sloping vaults of the seats, may be distinctly traced by following the houses from the church of S. M. della Grotta Pinta to the Piazza de' Satiri. In the cellars and vaults of the Palazzo Pio some arches and fragments of massive walls may be examined; but it is greatly to be regretted that so little of a building of such peculiar interest in the history of the Roman people is accessible. In front of the theatre, extending in the direction of the modern Teatro della Valle, was the famous portico of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica or Regia. In this portico Brutus is said by Appian to have sat in judgment as prætor on the morning of Cæsar's death. Close to the theatre was the memorable Curia, or senate-house, in which

"Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell."

The celebrated statue, well known as the Spada Pompey, was found in the Vicolo de' Leutari, near the Cancellaria, in 1553. We know from Suetonius that it was removed by Augustus from the Curia, and placed before the basilica on a marble Janus. The spot where it was discovered corresponds precisely with the position indicated by the description of Suetonius. The statue is well known as the chief treasure of the Spada Palace, to which the reader is referred for a more detailed description. Among the historical facts connected with this theatre, Aulus Gellius mentions the grammatical question which arose in regard to the inscription for the temple, whether the third consulate of Pompey should be expressed by *cos tertium* or *tertio*. The learned men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tert.* Subsequent grammarians seem to have inclined to *tertium*, precisely as we see it written on the portico of the Pantheon.

Coliseum.—There is no monument of ancient Rome which artists and engravers have made so familiar to readers of all classes as the Coliseum; and there is certainly none of which the descriptions and drawings are so far surpassed by the reality. We shall not attempt to anticipate the feelings of the traveller, or obtrude upon him a single word which might interfere with his own impressions, but simply supply him with such facts as may be useful in his examination of the ruin. The amphitheatre was founded by Vespasian, A.D. 72, and completed by Titus in his eighth consulate, A.D. 80, ten years after the destruction of Jerusalem. The church tradition tells us that it was designed by Gaudentius, a Christian architect and martyr, and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the sixth century. The gladiatorial spectacles of which it was the scene for nearly four hundred years are matters of history, and it is not necessary to dwell upon them further than to state that at the dedication of the building by Titus, 5000 wild beasts were slain in the arena, and the games in honour of the event lasted for nearly 100 days. The gladiatorial combats were abolished by Honorius, and a show of wild beasts, which took place in the reign of Theodoric, is the last exhibition of which history has left us any record. During the Christian persecutions the amphitheatre was the scene of fearful barbarities. In the reign of Trajan, St. Ignatius was brought from Antioch purposely to be devoured by the wild beasts of the Coliseum; and the traditions of the Church are filled with the names of martyrs who perished in the arena. The building was originally called the *Flavian Amphitheatre* in honour of its founders, and the first mention of the name Coliseum occurs in the fragments of the Venerable Bede,

who records the famous prophecy of the Anglo-Saxon pilgrims:

"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls, the world."

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the eighth century. Nearly all the authorities agree that two-thirds of the original building have entirely disappeared. The western and southern sides are supposed to have perished during the siege of Robert Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. We have already seen that after the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces. After these spoliations the popes appear to have been anxious to turn the ruin to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was abandoned after it had cost the pope 15,000 scudi. Clement XI., a century later, inclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent further encroachments, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it. The French cleared the porticos and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the south-western angle, a fine specimen of modern construction, and his successors have liberally contributed towards the preservation of the fabric. A cross now stands in the middle of the arena, promising for every kiss an indulgence of 200 days; and fourteen statues of Our Lord's Passion are placed at regular intervals around it. In the rude pulpit a monk occasionally preaches, and it is impossible not to be impressed with the solemnity of a Christian service in a scene so much identified with the early history of our common faith.

The amphitheatre is built principally of travertine, though large masses of brick-work and tufa are to be seen in different parts of the interior. Its form, as usual, is elliptical. The external elevation consisted of four stories, the three lower being composed of arches supported by half columns, and the fourth being a solid wall faced with pilasters, and pierced in the alternate compartments with forty square windows. In each of the lower tiers there were eighty arches. The first tier is of the Doric order, and is nearly thirty feet high; the second is Ionic, about thirty-eight feet high; the third is Corinthian, of the same height; and the fourth, also Corinthian, is forty-four feet high. Above this was an attic. At the summit of the northern side many of the consoles, which projected in order to support the poles of the *velarium*, or awning, still remain. The height of the outer wall is stated by Taylor and Cressy to be 157 English feet; the major axis of the building, including the thickness of the walls, is 620 feet; the minor axis, 513. The length of the arena is 287 feet, the width 180 feet. The superficial area, on the same authority, is nearly six acres. The arches were numbered externally from I. to LXXX., as may still be seen on the north side. Between those numbered 38 and 39 is one facing the Esquiline which has neither number nor cornice: it is wider than the others, and is supposed to have been the private entrance of the emperor. There was a corresponding entrance from the Palatine on the opposite side, supposed to communicate with a subterranean passage, still visible, constructed by Commodus, and in which he narrowly escaped assassination. In the *interior*, the centre is of course occupied by the arena. Around this were arranged, upon walls gradually sloping down towards the centre, the seats for the spectators. There were four tiers of seats corresponding with the four external stories. The first story

was composed of three circular porticos. At the base surrounding the arena was the *Podium*, a kind of covered gallery, thirteen feet high and fourteen broad, on which the emperor, the senators, and the vestal virgins had their seats. Above this, and separated from it by a wall, were three orders of seats called the *cavea*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The *first* order is supposed to have contained twenty-four rows of seats: it terminated in a kind of landing-place, from which rose the *second* order, consisting of sixteen rows of seats. A lofty wall, part of which still exists, separated this from the *third* order, and is supposed to have been the line of demarcation between the "Senatus Populusque Romanus" and the plebeians. Above the third order was the attic and the covered gallery already mentioned, both of which have entirely disappeared. The Regionaries state that the amphitheatre would contain 87,000 spectators. A staircase has been made near the old Hermitage, by which visitors may ascend to the upper stories, and from thence as high as the parapet. During the ascent they will traverse the *ambularia* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description. At the summit they will observe fragments of columns, cornices, &c., built up in the walls, as if the upper portions had been hastily finished with materials originally destined for other purposes. The scene from this summit is one of the most impressive in the world, and there are few travellers who do not visit the spot by moonlight in order to realise the magnificent description in 'Manfred,' the only description which has ever done justice to the wonders of the Coliseum:

"I do remember me, that in my youth,
When I was wandering,—upon such a night
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watchdog bay'd beyond the Tiber; and
More near from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind.
Some cypresses beyond the time-worn breach
Appear'd to skirt the horizon, yet they stood
Within a bowshot where the Cæsars dwelt,
And dwell the tuneless birds of night, amidst
A grove which springs through levell'd battlements,
And twines its roots with the imperial hearths,
Ivy usurps the laurel's place of growth;—
But the gladiator's bloody Circus stands,
A noble wreck in ruinous perfection!
While Cæsar's chambers, and the Augustan halls,
Grovel on earth in indistinct decay.—
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which softened down the hoar austerity
Of rugged desolation, and fill'd up,
As 'twere anew, the gaps of centuries;
Leaving that beautiful which still was so,
And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old!—
The dead, but sceptred sovereigns, who still rule
Our spirits from their urns."

Considerable speculation has been occasioned by the holes which are seen in the exterior wall of the building, and many learned treatises have been written on the subject. Nibby states that they were made during the middle ages in extracting the iron cramps which bound the stone together; and the Abbé Barthelemi mentions that he found some fragments of iron still remaining in them. This statement seems to set at rest the opinion of the older antiquaries, who supposed that they were made to receive the poles of the booths erected in the corridors during the fairs which were held there. Among the numerous dissertations to which the Coliseum has given rise, is one of higher interest than the disputes of the antiquaries,—the quarto volume of Professor Sebastiani, entitled the *Flora Colisea*, in which he enumerates 260 species of plants found among the ruins. Nearly a fourth of the entire number are papilionaceæ; the cryptogamia make up a large proportion of the remainder. With such

materials for a *hortus siccus*, it is surprising that the Romans do not make complete collections for sale, on the plan of the Swiss herbaria; we cannot imagine any memorial of the Coliseum which would be more acceptable to the traveller.

Close to the Coliseum is the ruin of the conical fountain called the *Meta Sudans*, which formed an important appendage of the amphitheatre. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 80 feet in diameter. It was rebuilt by Domitian, and is supposed to have been intended for the use of the gladiators, after the labours of the arena. It is represented on several medals of the amphitheatre, of the time of Vespasian, Titus, Alexander Severus, &c. The fountain was constructed of brick-work, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work. Two other objects connected with the games of the amphitheatre, the Vivarium and the Spoliarium, are described in a subsequent page (324).

In a line with the Meta Sudans, and under the wall of the Temple of Venus and Rome, are the remains of a pedestal upon which the celebrated *Colossus of Nero* is supposed to have stood.

Amphitheatre of Statilius Taurus, now the *Monte Citorio*.—There seems to have been no doubt among the Roman antiquaries that the Monte Citorio is one of the many artificial hills which we meet with in different parts of the city; and the discovery of some masses of brick-work still retaining the form of "cunei," in laying the foundation of the palace of Innocent X., has been considered to prove conclusively that the hill has arisen on the ruins of this amphitheatre. It was finished in the fourth consulate of Augustus; but it seems, from the silence of the Latin writers, to have been soon eclipsed by the greater attractions of the Coliseum.

Amphitheatrum Castrense.—Between the Porta S. Giovanni and the Porta Maggiore, and within the precincts of Santa Croce in Gerusalemme, are the remains of this amphitheatre, constructed for the amusement of the troops. Its precise date is unknown, but it was probably anterior to the commencement of the second century of our era. It is built entirely of brick. During the reign of Honorius one of the sides was employed to form a part of the new walls. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are still visible. Little remains of the second row. The inside exhibits little beyond the outline of the greatest axis of the ellipse. In the arena, bones of animals have been discovered, with an Egyptian statue, and numerous fragments of marble, which show that the building was richly decorated.

Circus Maximus, in the hollow between the Palatine and the Aventine, which had already become celebrated as the scene of the Sabine rape. This famous circus was founded by Tarquinius Priscus, restored with considerable additions during the republic, and rebuilt with unusual splendour by Julius Cæsar. Augustus embellished it, and erected on the Spina the obelisk which we now see in the Piazza del Popolo. The circus was burnt in the fire of Nero, and restored by Vespasian and Trajan. Constantine enlarged and decorated it, and his son Constantius erected a second obelisk on the Spina, the same which we now see in front of St. John Lateran. Theodoric made the last attempt to restore the circus to its former splendour, and after his time it fell rapidly into ruin. Dionysius describes the circus as he saw it after its reconstruction by Julius Cæsar; he gives the length as 2187 feet, and the breadth as 960 feet. The circuit of the seats was 5000 feet. The porticos alone, exclusive of the attics, accommodated 150,000 persons; and the whole number of seats was probably not less than 200,000. The end nearest the Tiber was straight, and occupied by the *carceres*,

under which the chariots stood before they started for the race. The other end, towards the south-east, was curved. It was surrounded by the porticos and seats for the spectators. At this extremity are the only remains now visible. They consist of shapeless masses of brick-work, which still show the direction of the curve, but are too confused and imperfect to allow of any detailed description. The first meta is supposed to have been nearly opposite the Jewish burial-ground, and the foundations of the Carceres are probably concealed by the church of S. Maria in Cosmedin. The little stream called the Maranna, the *Aqua Crabra*, runs through the circus in its passage to the Tiber. In the first French edition of Vasi's 'Itinéraire,' published at Rome in 1773, a very curious and now rare work, are two plates of the Circus Maximus, drawn by Vasi; one giving a restored view of the circus from the descriptions of the Latin writers, the other representing the valley as it was seen in the last century, with the two prostrate obelisks in the centre, and the stately ruins of the Palace of the Cæsars in the background. It is due to the venerable topographer to add, that his plates are far superior to those found in many Roman Guide-books of recent date.

Circus of Romulus, called also the *Circus of Caracalla*.—The latter name was given to the ruins without a shadow of authority, and was exploded by the discovery of three inscriptions in 1825, recording that the circus was erected to Romulus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient place for studying the general arrangement of these structures. It presents an oblong, 1560 feet in length and 240 in breadth, according to the measurements of Nibby. The outer wall is nearly entire; on the inner side, a terrace has been formed by the fall of the seats. The vault is constructed of brick and small stones, inclosing large earthen vases, introduced, perhaps, to lighten the building. At one end of the circus are the *Carceres* for the chariots, flanked by two towers, supposed to have been the seat of the umpires. At the other end, which is semicircular, as usual, is the great gateway, considered to be the Porta Triumphalis. Two other entrances may be traced near the Carceres, and a fourth in the south-west angle. On the right side of the circus is a balcony, or *pulvinar*, supposed to have been the station of the emperor, and nearly opposite some remains of a corresponding building may be recognised. The *Spina* may be traced throughout its whole length; it is not in the middle of the arena, but is about 36 feet nearer the eastern than the western side. It is supposed to have been 837 feet long, 20 feet broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Metæ* stood, may be recognised. In 1825 the greater part of this circus was excavated by the Duke of Bracciano. During these works, the Spina, the Carceres, the Great Gateway, &c. were brought to light, together with many fragments of statues and bas-reliefs. The most valuable fragments discovered were the three inscriptions already mentioned: all of them bore the name of Maxentius. The following, which is the most perfect, has been placed over the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius, and records the fact that he had twice been consul: DIVO . ROMVLO . N. M. V. COS . ORD. II. FILIO . D. N. MAXENTII . INVICT. VIRI . ET . PERP. AVG. NEPOTI . T. DIVI . MAXIMIANI . SEN. ORIS . AC . BIS . AVGVSTI. The circular temple adjoining is a remarkable ruin; it is described under its proper head, as the "Temple of Romulus" (p. 289).

Circus Agonalis, or *Alexandri*, built by the emperor Alexander Severus, is clearly identified with the modern Piazza Navona, which still preserves the outline of the circus, and even the elliptical end. It is about 750 feet in

length, and is still sometimes used for chariot races.

The *Circus of Flora* is supposed to occupy the site of the Piazza Barberini. The *Circus Flaminius* has entirely disappeared, though considerable remains existed in the sixteenth century, when the foundations of the Palazzo Mattei were laid. The circus was long used as a rope-walk, and the church of S. Caterina de' Funari, whose name preserves a memorial of the fact, is supposed to stand nearly on the middle of the arena.

The *Circus of Sallust*, called also the *Apollinaris*, is situated outside the ancient Porta Collina, near the Temple of Venus Erycina. Its form may be easily traced between the Quirinal and Pincian, but nothing more than the outline is visible. The obelisk which now stands before the Trinità de' Monti was found in this circus.

The *Circus of Nero*, partly covered by the buildings of St. Peter's, was destroyed by Constantine, when he began the old basilica, in the fourth century. It is said by the church tradition to have been the scene of many Christian martyrdoms. The obelisk now in front of St. Peter's stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to be the *Circus of Hadrian*, were discovered in the last century; but the excavations have been again filled up.

Columns.

Column of Antoninus Pius, discovered in 1709 on the Monte Citorio, in the house of the Mission, not far from the spot where the meridian obelisk was found. It was destroyed soon after its discovery. The shaft was a single piece of red granite 68 palms high. Fontana was employed by Clement XI. to raise it, but the attempt being unsuccessful, the column was used to repair the obelisks erected by Pius VI. The pedestal was taken to the gardens of the Vatican, where it may still be seen; it is ornamented with some alto-reliefs, representing funeral games and the apotheosis of Antoninus and Faustina. The following is the inscription: —DIVO ANTONINO AVGVSTO PIO ANTONINVS AVGVSTVS ET VERVS AVGVSTVS FILII.

Column of Marcus Aurelius Antoninus, commonly called the Antonine Column, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and the error was perpetuated by an inscription placed upon its base when Sixtus V. restored it in the sixteenth century. The discovery of the latter column on the Monte Citorio in 1709 removed all doubt on the subject, and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is an inferior copy of the historical pillar of Trajan. It exhibits the same mixture of orders; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution, and the proportions of the column and its parts are in many respects defective. The bas-reliefs represent the conquests of the Marcomannic wars; they are more prominent than those of Trajan, and exhibit nearly the same amount of battles and military manœuvres. One of the reliefs has attracted considerable attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a version of the story related by Eusebius, who states that the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had the merit of saving the army by their piety. A letter is given in Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and the sculpture has been regarded

with peculiar interest by most ecclesiastical historians. The pedestal of the column was added by Fontana, and is not well proportioned to the shaft. The height of the entire column, according to Lumisden, is 122 feet 8 inches, including the base; the shaft being 97 feet, the pedestal 25 feet 8 inches. In his very able work illustrative of this column, Santo Bartoli gives the height from the ground to the balustrade at 168 feet; the diameter 11½ feet. The column is composed of twenty-eight pieces of white marble. On the summit is a statue of St. Paul, 10 feet high, placed there by Sixtus V. The interior is ascended by 190 steps, and is lighted by 42 loopholes. The column has frequently suffered by lightning, attracted, it is said, by the point of St. Paul's sword. It is supposed that the column stood in the midst of a forum containing the Temple of Antoninus, which now forms the front of the Papal custom-house (p. 280).

Column of C. Duilius, the Consul, the second column erected in the Roman Forum, to commemorate the victory of Duilius over the Carthaginian fleet, B.C. 259. Although this column has disappeared, its general form and appearance are well known from ancient medals; a fragment of the inscription has also been preserved and embodied in the well-known Rostral column of Michael Angelo at the foot of the staircase in the Palazzo de' Conservatori, which is an exact representation of the original as found on medals. The inscription has been more learnedly illustrated than almost any other fragment in Rome; it was found in the sixteenth century near the arch of Septimius Severus. It is cut on marble—a fact which, taken in conjunction with the form and execution of the letters, and the orthography of several of the words, would seem to favour the belief that it is not the original inscription, but a restoration of imperial times. Without entering minutely into the arguments in support of this opinion, it will be sufficient to state that the learned Spanish antiquary and scholar Peter Ciacconius, who restored the reading, decided against its claims as a republican work. There appears, however, to be no doubt that it was a *fac-simile*. The notation, the use of the double D to signify a thousand, and the particulars of the naval victory which it commemorates, all combine to make the inscription a highly interesting relic.

Column of Phocas.—Prior to the year 1813 this column had baffled all the conjectures of the antiquaries, and Lord Byron says—

"Tully was not so eloquent as thou,
Thou nameless column with a buried base."

In the year just mentioned the column was excavated to the pedestal, when an inscription was found proving that it was erected to the emperor Phocas by Smaragdus, exarch of Italy, A.D. 608. The name of Phocas had been erased by Heraclius, but that of Smaragdus and the date prove that the column was dedicated to him. The pedestal is placed on a flight of steps discovered in 1816, during the excavations made at the cost of the Duchess of Devonshire; the construction of the steps indicates the lowest style of art, and leaves no doubt that the column was taken from some ancient edifice. The shaft is composed of eight pieces of Greek marble, in the Corinthian style; it was formerly surmounted by a gilt statue of the emperor. At the base are some remains of other honorary columns, the names of which are entirely unknown.

Column of Trajan, the most beautiful historical column in the world, dedicated, as the inscription tells us, to the honour of the emperor by the Senate and Roman people (A.D. 114). For seventeen centuries this noble column has been regarded as a triumph of art; and there can be no doubt that the great architect, Apollodorus, in constructing such a monument to his benefactor, created at the same time the best memorial of his own genius. It is composed of thirty-four pieces of white marble, nine of which form the basement, and twenty-three the shaft.

The remaining two form the torus and capital. The column is in excellent proportion, but the architecture is mixed; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. The pedestal is covered with bas-reliefs of warlike instruments, shields, and helmets; and bears an inscription supported by two winged figures. A series of bas-reliefs forms a spiral round the shaft, so that the whole presents a continuous history of the military achievements of the emperor. These matchless sculptures are in a high state of preservation and in the best taste. They form a perfect study of antiquities; indeed, as a mere record of costumes, no ancient monument which has been preserved to us is so valuable. The bas-reliefs are two feet high in the lower part, and nearly four feet high at the top. They begin with a representation of the passage of the Danube by a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors who sue for peace, and other incidental circumstances of the campaign. All these details will be found admirably engraved in De' Rossi's work *entitled* 'Colonna Trajana disegnata.' The nature of the sculptures will be better appreciated by the simple fact that they contain no less than 2500 human figures, besides a large number of horses, fortresses, &c., than by any minute description. In the interior is a spiral staircase of 184 steps, lighted by 42 loopholes, and leading to the summit, on which stood a colossal statue of Trajan holding the gilded globe which is supposed to have contained his ashes. This globe is said to be that which now surmounts the milestone on the balustrade of the Capitol. A statue of St. Peter in bronze gilt, 11 feet high, was placed upon the column by Sixtus V. about the end of the seventeenth century, when the feet of Trajan's statue are said to have been visible. The height of the column, exclusive of the statue, is 126 feet; it represents the height of that part of the Quirinal which was cut away to make room for the Forum, as expressed in the following inscription, which states also that the column was dedicated by the Senate and Roman people, while Trajan held the Tribunitian power for the seventeenth time:—SENATVS . POPVLVSQVE . ROMANVS . IMP. CAESARI . DIVI NERVAE . TRAJANO . AVG. GERM. DACICO PONTIF. MAXIMO . TRIB. POT. XVII. IMP. VI. COS. VI. P. P. AD . DECLARANDVM QUANTAE . ALTITVDINIS . MONS . ET LOCVS . TANtis . operIBUS . SIT . EGESTVS. This fixes the date about the period of the Parthian wars, from which the emperor did not live to return, so that he never saw the column. The respect paid to his memory by making the column the depository of his ashes was a still higher honour, as it was a direct violation of the law which prohibited burials within the walls.

Arches.

Arch of Constantine, built upon what is now called the Via Triumphalis, to commemorate the emperor's victory over Maxentius. It is one of the most imposing monuments of Rome, although it exhibits the decline of art and is composed of fragments taken from an unknown arch of Trajan. Some writers consider that the form and proportions of the arch are too good for the time of Constantine, and therefore regard it as the Arch of Trajan, adopted by Constantine, and loaded with additional ornaments. It has three archways, with four columns of the Corinthian order on each front; seven of these are of giallo antico, the eighth was originally of the same material, but it was taken away by Clement VIII. for an altar in the Lateran, and the present one was substituted by Clement XII. On each attic are four square bas-reliefs, and over each of the smaller arches are two circular medallions, all relating to the history of Trajan. The square reliefs on the flanks of the attic, and the statues of the Dacian captives, also

belong to some arch of Trajan, and are easily distinguished from the inferior sculptures of Constantine 200 years later. The square reliefs on the front facing the Coliseum represent—1. The triumphal entry of Trajan into Rome; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way; 3. His supplying the people with provisions; 4. The emperor on a chair of state, while a person, supposed to be Parthamasiris, king of Armenia, is brought before him. On the southern side are—1. Trajan crowning Parthamaspes, king of Parthia; 2. The discovery of the conspiracy of Decebalus, king of Dacia; 3. The emperor haranguing his soldiers; 4. The sacrifice of the Suovetaurilia. On the flanks of the attic are the two reliefs supposed to have formed originally one compartment; they represent the victory of Trajan over Decebalus, and are the very finest works of the kind extant. The circular medallions over the small arches represent the sports of the chase and their attendant sacrifices. The works of Constantine do not harmonise with these beautiful works. The sculptured frieze which goes round the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of Constantine. On the flanks of the arch are two round medallions, representing the chariots of the sun and moon, typifying the emperor's dominion over the east and west. The figures of Fame over the arch; the bas-reliefs of the piers representing the conquest of Verona and the fall of Maxentius; the victories on the pedestals of the columns, also belong to the age of Constantine, and show how low the arts had fallen at that time. Over the reliefs in the interior of the great arch are the words FVNDATORI QVIETIS . LIBERATORI VRBIS: the former, no doubt, alludes to the cessation of the Christian persecutions. The words VOTIS X. VOTIS XX., over the smaller arches, refer to the ceremony introduced by Augustus of offering up vows for ten and twenty years for the preservation of the empire. In the last century the arch was partially buried; Pius VII. excavated down to the ancient pavement, and as it now stands it is, with all the faults of its details, one of the most magnificent monuments in Rome.

Arch of Dolabella, on the Cœlian, near the church of S. Giovanni e Paolo. It is supposed to have been the entrance to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It is a single arch of travertine with some fragments of the ancient inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero availed himself of the arch by adopting it in the line of his aqueduct.

Arch of Drusus, on the Appian Way, close to the gate of St. Sebastian, the most ancient of the triumphal arches. We learn from Suetonius that it was erected by the Senate to Drusus, the father of the emperor Claudius, the youthful conqueror whom Horace has immortalised in two magnificent odes (lib. iv., 4. 14, et seq.):

"Vidêre Rhæti bella sub Alpibus
Drusum gerentem, et Vindelici;" &c.

It is a single arch, built chiefly of travertine, with cornices of marble, and two marble columns on each side, of the Composite order. Above the entablature the remains of the pediment may be distinguished among the ivy which now clothes the summit. There is no trace of an inscription. Caracalla appropriated the arch for the line of his aqueduct, of which a portion remains. Coins are still extant, on which this arch is represented surmounted by an equestrian statue between two military trophies. From the Via Appia, the Porta S. Sebastiano, seen in perspective through this arch, is one of the favourite subjects of the Roman artists, and is engraved in most books of prints illustrative of Rome.

Arch of Gallienus, called the Arco

di San Vito, from the church of that saint adjoining. It occupies the site of the Esquiline gate, and was dedicated to Gallienus and his wife Salonina, by Marcus Aurelius. It is a single arch of travertine, with four pilasters of the Corinthian order and two buttresses, part of which is still seen on the side facing S. Maria Maggiore. The inscription on the frieze is more than usually characterised by the falsehood of the flattery applied to the most profligate of emperors. A few years ago the chains and keys of the Porta Salsicchia of Viterbo were suspended here, to commemorate the capture of that city A.D. 1200.

Arch of Janus Quadrifrons, in the Velabrum. This is supposed to have been one of the numerous arches of the same kind, which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of marble blocks of immense size, which are proved by bas-reliefs on their inverted surfaces to have belonged to earlier edifices. The fronts are hollowed into niches apparently intended to receive statues, and separated by small low columns. Each front is about 75 feet in length. The proportions and details of this building are in the lowest style of art, and it is probably correctly attributed to Septimius Severus. On the summit are some remains of massive brick-work, the ruins of the fortress erected upon the arch by the Frangipani during the middle ages.

Arch of Septimius Severus, in the north-west angle of the Roman Forum, erected A.D. 205, by the Senate and people, in honour of the emperor and his sons Caracalla and Geta, to commemorate their conquests of the Parthians and Persians. It is constructed entirely of Grecian marble, and consists of one central and two lateral arches, with transverse arches in the flanks. On the summit, as may be seen from coins of both Severus and Caracalla, there stood a car drawn by six horses abreast, and containing the figures of the emperor and his sons. Each front has four columns of the Composite order, and a series of bas-reliefs representing different events of the Oriental wars. Although these sculptures are of indifferent execution, they exhibit some curious details of military life. They represent harangues, sieges, the arrangement of camps, the assault with the battering-ram, and the submission of the captives. On the south side we recognise the emperor addressing his troops, the taking of Carrha, the siege of Nisibis and the flight of its king. On the right of the arch the emperor is seen receiving the king of Armenia and another prince, who comes to offer assistance; in the lower part the battering-ram is seen at work. On the front facing the Capitol, the sculptures on the right represent in the upper part another harangue, and in the lower portion the siege of Atra. In the upper part of the opposite compartment we see the passage of the Euphrates and the capture of Ctesiphon; in the other, the submission of the Arab chief, the passage of the Tigris, and the flight of Artabanus. In one of the piers is a staircase of fifty steps leading to the top. In the lengthy inscription on the attic we may easily recognise the erasure made by Caracalla for the purpose of obliterating the name of his brother Geta, when he put him to death, A.D. 213. The words added are, P. P. OPTIMIS FORTISSIMISQVE PRINCIPIBVS. The arch was half buried in the soil when Pius VII. commenced his excavations in the beginning of the present century. In 1803 it was laid open to its base, when the ancient pavement of the Clivus Asyli was discovered, by which the triumphal processions passed from the Forum to the Capitol.

Arch of Septimius Severus (in Velabro), also called the Arch of the Goldsmiths, situated close to the Arch of Janus, in the Velabrum. A long inscription shows that it was erected by the bankers and traders of the Forum

Boarium to Septimius Severus, his wife Julia, and their sons Caracalla and Geta. As in the other arch of this emperor in the Forum, the name of Geta has been erased, and the place supplied by the words FORTISSIMO FELICISSIMOQVE PRINCIPI. It is a mere square aperture, formed by an entablature supported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; the other bas-reliefs represent the various sacrificial instruments and the act of sacrifice. Some of the enrichments are very elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of great importance to the student of Roman topography, as marking the site of the Forum Boarium.

Arch of Titus, erected by the Senate and people in honour of Titus, to commemorate the conquest of Jerusalem. It is the most elegant of all the triumphal arches, and as a record of Scripture history is, beyond all doubt, the most interesting ruin in Rome. It is a single arch of Greek marble, with fluted columns of the Composite order on each side. In the time of Pius VII. the building was greatly ruined, and would have perished but for the judicious restorations then made. It is easy to distinguish these modern additions from the ancient portion. The front towards the Forum has suffered more severely than the other, and has preserved only a portion of the basement, and about half of the columns, with the mutilated figures of Victory over the arch. On the side facing the Coliseum the columns are more perfect, and nearly all the cornice and the attic are preserved. The sculptures of the frieze represent a procession of warriors leading oxen to the sacrifice; on the key-stone is the figure of a Roman warrior, nearly entire. On the attic is the original inscription, finely cut, showing by the use of the word "divo" that it was erected after the death of Titus: SENATVS. POPVLVSQVE. ROMANVS. DIVO. TITO. DIVI. VESPASIANI. F. VESPASIANO. AVGVSTO. The bas-reliefs on the sides of the piers under the arch are highly interesting. On one side is a representation of a procession bearing the spoils of the Temple, among which the golden table, the seven-branched candlestick, and the silver trumpets may still be recognised; they perfectly correspond with the description of Josephus, and are the only authentic representations of these sacred objects. On the other pier the emperor is represented crowned by Victory in his triumphal car, drawn by four horses, and surrounded by Romans carrying the fasces. The vault of the arch is richly ornamented with sunk panels and roses; in the centre is a bas-relief representing the deification of Titus.

Baths.

Baths of Agrippa, built B.C. 24, in the Campus Martius, behind the site of the Pantheon, and bequeathed by Agrippa to the Roman people. They are supposed to have extended to the Piazza delle Stimate, and to have been bounded on the sides by the street of the Valle Theatre, and by the Via di Gesù, occupying a space of about 700 feet from north to south, and 500 from east to west. They contained the famous bronze statue by Lysippus, representing the youth undressing, called the Apoxyomenos, which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. Considerable remains of these baths have been found in the rear of the Pantheon, and particularly in the sacristy. The Pantheon is supposed by many to have originally served as the hall of entrance to the baths.

Baths of Caracalla, finely situated on the Via di S. Sebastiano, under the eastern slopes of the Aventine. They are the most perfect of all the Roman thermæ, and with the single exception of the Coliseum are the most extensive ruins in Rome. They occupy an area not less than a mile in circuit, and are somewhat smaller than the Baths of

Diocletian, but larger than those of Titus. They were begun by Caracalla about A.D. 212; the porticos were added by Elagabalus; and Alexander Severus completed the whole design. It would be quite useless to attempt a minute description of these ruins without constant reference to a ground-plan. Even with the aid of restorations, so much is necessarily supplied by conjecture, that the stranger becomes weary of identifying with the descriptions of antiquaries so many ruined walls and chambers, which are now stripped of all their ornaments, and reduced to mere masses of brick-work. As a ruin, however, independently of any theory whatever, it is impossible for the most ordinary spectator not to be struck with the vastness and magnificence of the design. As an example of Roman architecture, there is, perhaps, no ruin in existence, if we except the Coliseum, which produces so strong an impression on the mind as the Baths of Caracalla. The external wall, which is still traceable almost throughout its entire circuit, inclosed a quadrilateral open area, of which the baths, as usual, occupied nearly the centre. The chambers of these outworks, which are supposed to have contained the baths of the plebeians, and considerable remains of the porticos, which extended along the outer wall, may still be traced; and on the north-west side the Hemicycle and its apartments are tolerably perfect. The central ruins form an oblong isolated mass, said by Nibby to be 690 feet long, and 450 feet in its greatest breadth. The details of this mass are highly interesting, although there is still some doubt which of the three great halls is the one described by Spartian as the *Cella Solearis*. The position and arrangement of the circular hall, situated at the south-west extremity of the baths, and bearing evident traces of a second story, have been considered by some antiquaries to point out that hall as the cella of Spartian; while Nibby has no hesitation in recognising this celebrated chamber in the Piscina, the large hall on the north-east, which the recent excavations have proved to be much below the level of the other apartments. The passage in which Spartian describes the cella as a masterpiece of architecture, alludes to the flat roof, supported by bars of brass or copper, interwoven like the straps of a Roman sandal:—"*Ex ære vel cupro cancelli super positi esse dicuntur, quibus cameratis tota concredita est, et tantum est spatium ut id ipsum fieri negent potuisse docti mechanici.*" The central hall formed a kind of Pinacotheca, similar to that in the baths of Diocletian; the places of the columns which once adorned it are still visible. The last column was removed in the sixteenth century by Cosmo de' Medici, to support the well-known statue of Justice in the Piazza di S. Trinità at Florence. The fragments of the vaulted ceiling which still remain are remarkable as containing considerable masses of pumice, introduced, it is supposed, for the sake of lessening the weight. These halls are surrounded by a multitude of smaller chambers, some of which have preserved their stairs, while others show numerous remains of conduits, and still retain traces of their marble coating. In some of them were found very interesting fragments of the mosaic pavement, representing full-length figures of athletes, some of which had their names written over them. In 1826 the ground was extensively excavated at the expense of Count Velo of Vincenza. Several important facts were ascertained. It was proved that the first story is not interred, as was formerly supposed; the subterranean chambers were mere cellars; and the baths occupied the ground floor, precisely as we now see them. At the depth of about 8 feet the Mosaic pavement was discovered, and still deeper excavations laid open some curious arrangements of conduits. The large open space between the circular chamber and the boundary wall under the Aventine appears to have been the arena. The chambers which compose this side of the baths, by their evident remains of windows set at rest the disputed ques-

tion as to the mode of lighting the apartments. Overlooking the arena are some remains of the *Theatridium*, and immediately behind are extensive ruins of the large reservoirs and of the aqueduct which supplied them. By ascending the broken staircases to the upper part of the ruins we see the numerous channels for carrying the water from the roof. One of the most interesting facts connected with these baths is the discovery of many precious fragments of ancient sculpture, which now enrich the Italian museums, and at the same time attest the splendour of this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the sixteenth century, and now in the museum at Naples; the Torso Belvidere, the Atreus and Thyestes, the two gladiators, the Venus Callipyge, the basaltic baths of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and other treasures, most of which have passed away with the other spoils of the Farnese family. The baths are described by all the minor historians as the most magnificent buildings of Rome, and Olympiodorus states that they contained 1600 marble seats for the bathers. They are supposed to have been tolerably entire in the sixth century, when the destruction of the aqueducts by Vitiges during the memorable siege of 537 rendered these and the other baths completely useless. From that time the fabric no doubt fell rapidly into ruin. The Jesuits are said to have sold large quantities of the stone; and it is related that when the granite columns of the porticos were removed, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the "Prometheus Unbound," he says, "this poem was chiefly written upon the mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama."

Baths of Constantine, on the Quirinal, extending over the ground now covered by the Palazzo Rospigliosi, the Consulta, the Villa Aldobrandini, and the Colonna Gardens. They were erected about A.D. 326, and according to an inscription in the P. Rospigliosi were restored by a præfect of the city, Petronius Perpenna, after they had been long neglected. In that part of the Colonna Gardens which overlooks the Piazza Pilotta are some vaulted halls of two stories, now used as granaries, which belonged to these baths. The steps leading to the upper part are likewise traceable, but it is impossible to follow out any plan analogous to that of the other baths. The most interesting remains of them are the bas-reliefs, busts, inscriptions, and statues, collected together in the celebrated summer-house of the Rospigliosi palace, nearly all of which were found upon the spot. In the time of Clement XII., the remains of a portico, with walls painted in fresco with historical subjects, and an ornamented ceiling, were discovered. The well-known colossal horses and figures on the Monte Cavallo, the two statues of Constantine, and that of his son, two of which are on the balustrades of the Capitol, the other under the portico of St. John Lateran, were discovered among these ruins.

Baths of Diocletian, on the Viminal. These magnificent baths were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius relates, on the authority of the martyrologies, that 40,000 Christians were employed upon the works, and it is said that some bricks have been found bearing the mark of a cross. It is very probable that the tradition led to the consecration of the ruins, and that we are in-

debted to it for the preservation of the finest hall which has come down to us from ancient times. The baths were of immense size; the outworks, so far as they can now be traced, cover an area more than a mile in circuit, including all that space at present occupied by the Piazza de' Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and part of the grounds of the Villa Negroni, formerly the Villa Massimi. The external buildings are supposed to have formed a square, having at the front angles two circular halls or temples, which served probably as the entrances into the area. Both of these still exist: one has been converted into the conventual church of San Bernardo; the other, situated in the Strozzi gardens, is much dilapidated and is used as a granary. Between them was the semicircular Theatridium, the remains of which may be seen in that part of the convent gardens which is now used as a bleaching-yard. Between this and the two circular halls just described is the supposed site of the Libraries, to which the collections of Trajan's Ulpian Basilica were removed. The main portion of the baths appears to have formed an oblong square in the centre of the area. The Pinacotheca, or great central hall, was converted by Michael Angelo into the noble church of Sta. Maria degli Angeli. By embodying the recesses at each end of the Pinacotheca, and simply adding a tribune facing the entrance, Michael Angelo was enabled to convert the whole edifice into a Greek cross. The vaulted roof still retains the metallic rings to which the ancient lamps were suspended, and eight massive columns of oriental granite are standing in their original position. The circular aula of the baths was added as a vestibule to the church by Vanvitelli in the last century. This church is one of the most imposing edifices in Rome, and is described under its proper head in a subsequent page. The ornaments of the baths and the style of the whole building indicate the decline of art: the columns did not support the continuous horizontal entablature of more ancient buildings, but sustained a series of lofty arches resembling the basilicas of later times. In this respect the modern church has a great advantage. "Michael Angelo," says Forsyth, "in reforming the rude magnificence of Diocletian, has preserved the simplicity and the proportions of the original, has given a monumental importance to each of its great columns, restored their capitals, and made one noble entablature pervade the whole cross." Behind this hall was the Natatio, now partly covered by the cloisters. In the gardens of the convent are some additional ruins, consisting chiefly of large masses of brick-work: some of these still retain part of their vaulted ceiling, and are apparently the remains of halls whose arches must have been of immense span. In the grounds of the Villa Negroni are the ruins of the immense reservoir which supplied the baths, and some vestiges of the celebrated *Agger* or rampart of Servius Tullius.

Baths of Paulus Æmilius, a mere name given to a semicircular ruin adjoining the Forum of Trajan at the foot of the Quirinal. The form, so far as it can be ascertained among the numerous houses by which it is concealed, is that of a large hemicycle of massive brick-work. A portion has been recently cleared away, and may be examined in the Vicolo della Salita del Grillo, near the little church of S. Maria in Campo Carleo. It has two series of covered arcades, with some pavements of black and white mosaics. Milizia and Desgodetz, who have given drawings of the ruins, considered that they were those of a theatre; Winckelmann rejected the idea of their being the remains of baths, while others have suggested that the building was erected to defend the Forum from the Quirinal. Recent excavations have decisively proved that it was *neither* a theatre nor a bath; and Burgess inclines to the idea that it served as barracks for the Imperial guards. The name of the neighbouring Torre delle Milizie seems to strengthen

this idea, and no explanation so little encumbered with difficulties has been offered.

Baths of Nero, and Alexander Severus.—There is some contradiction between the Regionaries and the other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Alexander were near those of Nero. The only way of solving the difficulty appears to be the conclusion that the Alexandrian baths were an addition to those of Nero, as the latter were probably an addition to those of Agrippa. They seem to have stood between the church of S. Eustachio, the Piazza Navona, the Piazza Madama, and the Pantheon. The Baths of Nero, according to Eusebius, were built A.D. 65; those of Alexander, on the same authority, were built about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The church of S. Salvatore *in Thermis* also identifies the site. The only remains now visible is the hemicycle which exists in a stable of the inn in the Piazza Rondanini. The two columns added to the portico of the Pantheon by Alexander VII. are supposed to have belonged to these baths.

Baths of Titus, on the Esquiline, overlooking the north side of the Coliseum. It would hardly be possible to make any description of these ruins intelligible to the stranger without first apprising him that considerable portions of the existing buildings are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mecænas spread over that part of the Esquiline which faces the Coliseum, and that the site was subsequently occupied by the Golden House of Nero. In the construction of his new edifice, Nero embodied the villa of Mecænas in his design; and hence there is reason to believe that several of the chambers now visible belong to the original palace of Mecænas. When Titus (A.D. 80) constructed his baths upon this spot, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form an area for his baths, which consequently lie directly over the more ancient buildings. Domitian, Trajan, and other emperors enlarged or altered the design, but the ruins are scattered over so many vineyards that it is impossible to distinguish their additions with any degree of precision; indeed, the titles of "Thermæ Trajani" and "Thermæ Titi" appear to have been indiscriminately applied. The Baths of Titus, which were evidently constructed with great haste, are supposed to have occupied the space between the Via Polveriera and the high road on the north side of the Coliseum, covering an area of about 400 feet by 600. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 1100 feet by 800. The crypt under the Church of San Martino is said to have formed part of the baths. One of the hemicycles was converted by the French into a powder magazine (Polveriera) which gives name to the street adjoining. The other hemicycle forms with the adjacent vaults a kind of terrace from which the best view of the ruins is obtained. On the side nearest the Coliseum are the ruins of the semicircular theatre, with some remains of seats. The subterranean chambers of Nero or Mecænas lie under the baths in a transverse direction, and are divided by walls and vaults evidently built for the purposes of the baths. Among these more ancient remains a large oblong square originally forming an open court may be traced; it was apparently surrounded on three sides by columns, whose position may still be recognised. The ruins of the fountain which occupied the centre are also visible. Opening upon this, and extending along one of the longest sides, are seen the principal apartments. The largest is opposite the fountain; one of those at the side is pointed out by the ciceroni as the place where the Laocoon was dis-

covered in the pontificate of Leo X., although it is proved by the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. In other chambers on this side the Pluto and Cerberus of the Capitol Museum, the Belvidere Meleager, and the painting which has become so celebrated under the name of the Nozze Aldobrandini, were discovered. The walls still retain their ancient stucco, and are beautifully painted. It is generally supposed that these chambers belonged to the villa of Mecænas: if this opinion be correct his tomb cannot be far distant, and we have the authority of Suetonius for the interesting fact, that among the ruins of his patron's villa lies the grave of Horace. On the corresponding side of the square is a long corridor, discovered in 1813. It is celebrated for the beautiful painted ceiling, the colours of which are still vivid, though the walls are damp, and the whole corridor a few years back was partly filled with earth. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities of these baths is the painting representing two snakes with a basin between them; the inscription explains the meaning of this mystic emblem, and conveys in unambiguous language the caution implied by the "Immondezzaio" of the modern Romans. On the short sides of the square are some chambers, in which the staircases may yet be seen, with some additional fragments of paintings. A short corridor bears the name of Rhea Sylvia, from the painting on the vault representing the Conception of Romulus. In some of the latest excavations, a small chapel dedicated to S. Felicita was discovered. It is supposed by Fea and other writers to have been used for Christian worship as early as the sixth century; on the wall was found a Christian calendar, which has been engraved by De Romanis in his work on the "Camere Esquiline." Many of the other apartments retain traces of very rich decorations, but the ruins are so unintelligible that no definite plan can be laid down. The French have been erroneously supposed to deserve the credit of making known the existence of these baths; they certainly merit great praise for excavating many of the chambers, but there are reasons for believing that the greater part of the site has been accessible for centuries. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. In the Life of Giovanni da Udine, Vasari mentions this fact, and states that Giovanni and Raphael were so much pleased with the paintings, that they studied and copied them for the Vatican. The unworthy story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is unsupported by the slightest authority, and is indeed contradicted by the fact, that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the seventeenth century, and it was even later than this that they were filled up by the government to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it. There is no doubt that many interesting fragments still remain buried under the accumulation of soil.

Adjoining the baths is the ruin called the *Sette Sale*, a massive building of two stories, one of which is still buried; it was evidently a reservoir, and is, perhaps, referable to the original palace of Mecænas. In later times it probably supplied the Coliseum and the Meta Sudans. The arrangement of the interior is peculiar; it is divided into nine

parallel compartments by eight walls. These compartments communicate by four arched apertures in each wall, placed so as to alternate with each other, and thus prevent the pressure of the water on the lateral walls. This arrangement necessarily allows the spectator, standing in the first chamber, to look through all of them at once in an oblique direction. The length of the central compartment is stated by Nibby to be 37 feet, the height 8 feet, and the breadth 12 feet. The walls still retain the incrustation formed by the deposits of the water; it is as hard as iron, and exhibits three distinct deposits. Near the Selle Sale is a high brick ruin, with two rows of niches for statues; it has been supposed to have formed a part of the palace of Titus, but nothing whatever is known which will enable us to identify it.

Tombs and Columbaria.

Mausoleum of Augustus, between the Via de' Pontefici and the Strada di Ripetta, built by Augustus himself in his sixth consulate, B.C. 27, about midway between the Via Flaminia and the Tiber. It is a circular building, stated by the Latin writers to be 220 ancient Roman feet in diameter. Strabo describes it as the most remarkable monument in the Campus Martius, and says that it "was raised to a considerable elevation on foundations of white marble, and covered to the summit with evergreen plantations. A bronze statue of Augustus surmounted the whole. Round the inner circumference were sepulchral chambers containing his remains and those of his family and friends. The ground around the mausoleum was laid out in groves and public walks." The entrance was flanked by two obelisks without hieroglyphics, of which one is now standing on Monte Cavallo, the other in the Piazza of S. Maria Maggiore. The mausoleum contained the ashes of the emperor himself, of Marcellus, Octavia, Agrippa, Livia, Drusus, Germanicus, Tiberius, and Caligula. We know from Dion Cassius that no one was buried in it after the time of Trajan. The first member of the imperial family who was interred in it was the young Marcellus, who died A.D. 22; and so long as one stone is standing above another, the spot will be hallowed in the estimation of the scholar, by those memorable lines of Virgil, in which the poet alludes to the newly erected tomb:

"Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus! vel quæ, Tiberine, videbis
Funera, quum tumulum præterlabere recentem!
Nec puer Iliacâ quisquam de gente Latinos
In tantum spe tollet avos; nec Romula quondam
Ullo se tantum tellus jactabit alumno.
Heu pietas, heu prisca fides, invictaque bello
Dextera! non illi se quisquam impune tulisset
Obvius armato, seu quum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu, miserande puer! si qua fata aspera rumpas,
Tu Marcellus eris."

The mausoleum is supposed to have been first ruined by Robert Guiscard; it was converted into a fortress in the twelfth century, by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. It was used as an amphitheatre for bull-fights, until the time of Pius VIII., by whom all spectacles of that kind were finally suppressed; it is now used for displays of fire-works, or for the exhibitions of some tight-rope dancer! The ruin is so surrounded by houses that it is difficult to examine it, or form any idea of its original magnificence. The most accessible part is in the court of the Palazzo Valdambrini. The modern entrance to the arena is through the Palazzo Corea in the Via de' Pontefici: the passage is entirely paved with green basalt. The walls are of immense thickness, and, though the interior is evidently filled up with rubbish, it is sufficiently capacious to hold many thousand persons. The only remains now visible, in addition to the circular

wall, are some masses of reticulated work in tufa, beneath the modern seats for the spectators. Dependent on this mausoleum was the *Bustum*, a funeral pile mentioned by Strabo, on which the imperial bodies were burned. The site of this was discovered in the last century, between the church of San Carlo in the Corso, and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the imperial family. Two of them may still be seen in the Vatican, where they serve as pedestals to two statues in the Sala di Giove. One bears the following inscription:—TI. CAESAR GERMANICI CAESARIS . F CREMATVS EST. The other is imperfect; but the following is still legible: — LIVILLA GERMANICI C . . . . HIC SITA EST. Among the remarkable circumstances which have invested so many monuments of Italy with peculiar interest for the British traveller, not the least significant is the fact that the Palazzo Corea, adjoining the Mausoleum of Augustus, was the first place in which the Church of England service was publicly performed in Rome.

Tomb of the Baker Eurysaces, outside the Porta Maggiore, on the Via Labicana, the present road to Naples by Frosinone. This very curious monument was recently discovered imbedded in the walls built by Honorius, A. D. 402, close to the colossal monument of the Claudian aqueduct; it was consequently so effectually concealed that its existence was entirely unknown to the older antiquaries. It is a quadrilateral building of three stories or divisions, covered with slabs of travertine. The first story is plain. The second is composed of stone mortars, used by bakers for kneading the dough. On the band which separates this division from the third is the following inscription, which is repeated on each of the four faces of the tomb:—EST HOC MONIMENTVM MARCEI VERGILEI EVRYSACIS PISTORIS REDEMTORIS APPARET. The third division contains three rows of stone mortars, placed on their sides, so that their mouths face the spectator; they formerly contained a stone ball to represent the dough. The angles are terminated by pilasters, supporting a frieze, with a band forming a line of round loaves. The frieze still retains several fragments of interesting bas-reliefs, representing the various operations of baking, from the carrying of the corn to the mill to the final weighing and distribution of the bread. On the front is a bas-relief, representing the baker and his wife, with a sarcophagus containing a representation of a bread-basket which held the ashes, and the following inscription:—FVIT ATISTIA VXOR MIHEI FEMINA OPITVMA VEIXSIT QVOIVS CORPORIS RELIQVIAE QVOD SVPERANT SVNT IN HOC PANARO. The form of the whole monument appears to have been intended to typify the ancient *Panarium*, or bread-basket, to which opinion the concluding words of this inscription give considerable weight. The workmanship indicates the first age of the empire, and very probably the time of Augustus. Altogether the monument is a valuable illustration of the domestic life of the ancient Romans.

Tomb of Bibulus.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-east angle of the Capitoline hill. It forms part of the wall of a house in the Via Marforio. It has been a matter of dispute among the antiquaries whether this tomb was placed within or without the walls of Servius Tullius; it is now generally believed that it stood without the walls, in accordance with the usual custom in regard to tombs, and that it was close to the ancient Porta Ratumena. It is a massive building of two stories, in the Doric style, constructed of travertine. The lower story is buried beneath the present level; the upper is decorated with four pilasters diminishing towards the capitals; part of the entablature and ornamented frieze are still standing. In the centre is a niche or doorway, with a moulded architrave. Between the pilasters is an inscription, recording

that it was erected at the public expense to C. Poblicius Bibulus, the plæbeian ædile, "honoris virtutisque causa." This tomb cannot be much less than 2000 years old.

Nearly opposite, in the Via Marforio, are the remains of another sepulchre, called the *Tomb of the Claudian Family.* It is now a shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently formed part of the tomb. The Flaminian Way passed between these tombs in its course to the Capitol.

Tomb of Cæcilia Metella, about two miles from the Porta S. Sebastiano, on the Appian Way, a short distance beyond the circus of Romulus; erected nineteen centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Metellus, who obtained the surname of Creticus for his conquest of Crete, B.C. 66. This noble mausoleum is one of the best preserved monuments of Rome, and so great is the solidity of its construction, that it would seem as if it were built for eternity. It stands on the extremity of a remarkable stream of lava, which is supposed to proceed from some crater in the neighbourhood of Albano. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement, the greater part of which is buried beneath the soil. This basement is composed of small stones and fragments of brick, strengthened by large square key-stones, which project at regular intervals from the mass. The external coating was stripped at various times for making lime, and Urban VIII. (Barberini) removed the larger masses, to erect the fountain of Trevi. The circular part of the tomb is constructed of magnificent blocks of the finest travertine, much larger than they seem, as each block is divided into two or three squares; they are fitted together with the greatest precision, entirely without cement. It has a beautiful frieze and cornice, from which a conical roof is supposed to have sprung. The battlements which have usurped its place were built by Boniface VIII. (Gaetani) in the thirteenth century, when the tomb was converted into a fortress. The frieze is decorated with bas-reliefs in white marble, representing festoons alternating with bulls' heads, from whence the tower is said to have obtained the modern name of "Capo di Bove." On a panel below the frieze, on the side of the Appian, is the following inscription:—CAECILIAE Q. CRETICI . F METELLAE . CRASSI. Immediately over the inscription is a bas-relief, representing a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture; the figures on the corresponding side have been destroyed. The interior contains a plain circular chamber, lined with brick, contracting as it ascends; the roof has entirely disappeared, but the inclination of the walls proves that it was conical. The diameter of this chamber is only 15 feet, so that the walls are upwards of 25 feet in thickness. The sarcophagus of white marble, now standing in the court of the Farnese Palace, was found in it in the pontificate of Paul III. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart. It is impossible to describe the interest with which his genius has invested the monuments of Rome, even to the most indifferent of English travellers; and there are few who will not agree in the remark of Sir Walter Scott, that "the voice of Marius could not sound more deep and solemn among the ruined arches of Carthage, than the strains of the pilgrim amid the broken shrines and fallen statues of her subduer."

"There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'erthrown;—
What was this tower of strength? within its cave
What treasure lay so lock'd, so hid?—A woman's grave.

But who was she, the lady of the dead,
Tomb'd in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was she not
So honour'd—and conspicuously there,
Where meaner relics must not dare to rot,
Placed to commemorate a more than mortal lot?

Perchance she died in youth: it may be, bow'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites—early death; yet shed
A sunset charm around her, and illume
With hectic light, the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like red.

Perchance she died in age—surviving all,
Charms, kindred, children—with the silver gray
On her long tresses, which might yet recall,
It may be, still a something of the day
When they were braided, and her proud array
And lovely form were envied, praised, and eyed
By Rome—but whither would Conjecture stray?
Thus much alone we know—Metella died,
The wealthiest Roman's wife: Behold his love or pride!"

Adjoining the tomb are the extensive ruins of the Gaetani fortress. As early as the beginning of the thirteenth century the Savelli family had converted the ruin into a stronghold; the Gaetani, before the close of the century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. The bulls' heads, the armorial bearings of the Gaetani, are still visible on the walls, and are more likely to have given rise to the modern name of the ruin than the ornaments of the frieze. The ruined Chapel, with its round window, bears a considerable resemblance to many of our English churches of the same period. It was founded in 1296 by the Gaetani family, who seem to have converted the locality into a colony of their dependants. On a wall adjoining the tomb are some fragments of a marble monument, discovered in 1824, and apparently belonging to a tomb similar in form to that of Cæcilia Metella. The pavement of the Appian Way, which is remarkably perfect at this spot, was laid open at the same time. There is a subterranean passage leading from the fortress to the catacombs, supposed to have been constructed by the Gaetani. Near this tomb are the quarries of lava which have furnished the greater part of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, the *silex* of Pliny, a very different substance from the *silex* of the moderns, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gesmondite, &c.: of which the scientific traveller will see some fine specimens at Rome in the Sapienza, and in the cabinet of Monsignore de' Medici-Spada, one of the most distinguished mineralogists of the present day.

Pyramid of Caius Cestius, the only pyramid in Rome, situated near the Porta San Paolo, at the foot of Monte Testaccio. The spot is well known to every English traveller as the Protestant burial-ground. The monument is partly within and partly outside the walls of Aurelian, who embodied it in his line of fortifications. It is a massive pyramid of brick and tufa, covered externally with slabs of white Luna (Carrara) marble, a foot in thickness, and two feet high, now perfectly black with age. It stands on a square basement of travertine three feet high. The height of the monument is 125 feet, the breadth at the base 100 feet. The walls are nearly 28 feet in thickness. In the centre is a small chamber, 20 Roman feet by 15, and 16 feet high, with a stucco ceiling covered with arabesques, which were first brought to light by Ottavio Falconieri, and described by

him in his learned dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the Pompeii paintings: they still retain their original brightness of colour, though somewhat injured by the smoke of torches, and represent four female figures surrounding a Victory, with vases and candelabra. The entrance is in the centre. At the angles are two fluted columns of white marble, of the Doric order, discovered in the excavations of 1663. At the other angles two pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, and apparently belonging to a colossal statue of Caius Cestius. There are two ancient inscriptions on the monument; the first, in letters of large size, is repeated on the east and west sides:—C. CESTIUS . L. F. POB. EPVLO . PR. TR. PL. VII. VIR. EPVLONVM. The other is on the south front, facing the road to Ostia, the ancient Via Laurentina: it records the completion of the pyramid in 330 days. The letters are considerably smaller than those of the former inscription:—OPVS . ABSOLVTVM . EX . TESTAMENTO , DIEBVS . CCCXXX ARBITRATV . PONTI . P. F. CLA . MELAE . HEREDIS . ET . POTHI. L. The monument is supposed to be of the age of Augustus. Caius Cestius is proved by these inscriptions to have been of the Publician tribe, a prætor, a tribune of the people, and one of the seven epulones, appointed to prepare the banquets for the gods at public solemnities. He was, probably, the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the seventeenth century the base of the pyramid was buried under 16 feet of soil. It was cleared and repaired in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and has recently been thrown open to the road by the present pope.

Tomb of St. Constantia, beyond the Porta Pia, near the church of S. Agnese; erected by Constantine the Great to contain the superb sarcophagus of porphyry, now in the museum of the Vatican, and in which the ashes of his daughter were deposited. The tomb is a circular building, decorated with mosaics. It was supposed by the older antiquaries to have been originally intended as a baptistery for the church of S. Agnese. It has also been considered to be older than the time of Constantine, chiefly on the evidence afforded by the capitals of the double Corinthian columns which support the dome. But the architecture is not sufficiently pure to give much weight to this opinion; the construction and style of the edifice seem conclusively to indicate the decline of art under Constantine, to whom the building is no doubt correctly referred. It was converted into a church by Alexander IV.

Tomb of the Empress St. Helena, beyond the Porta Maggiore. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the roof. The tradition of the church, from the time of Bede and Anastatius, has pointed out this ruined mausoleum as the tomb of the Empress Helena. There is indeed no doubt of the fact that the well-known porphyry sarcophagus in the Vatican was removed from the ruin by Anastatius IV., and deposited in St. John Lateran, whence it was transferred to the Vatican by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are eight niches. From inscriptions still preserved, it appears that the spot was either the camp or the cemetery of the Equites Singulares, from the second to the fourth century of our era. One of these inscriptions, on the left of the entrance, with a curious bas-relief of a deceased knight and his page, bears the name of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark.

The Mausoleum of Hadrian, now the Castle of St. Angelo, the celebrated for-

dress of Papal Rome. This massive edifice was erected by Hadrian about A.D. 130, on the right bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, which stood on the opposite bank of the river, but the construction of the building bears ample proof of Hadrian's acquaintance with the pyramids of Egypt.

"Turn to the Mole which Hadrian rear'd on high,
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity,
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils
To build for giants, and for his vain earth,
His shrunken ashes, raise this dome! How smiles
The gazer's eye with philosophic mirth,
To view the huge design which sprung from such a birth!"

The tomb was probably completed by Antoninus Pius, who removed the ashes of the emperor from Puteoli, where they had been deposited in a temporary sepulchre in Cicero's villa. Hadrian died at Baiæ, but we know that he was buried here from the authority of Dion Cassius, who says that he was interred near the Ælian bridge, in a tomb which he had himself erected. After the time of Hadrian it became the sepulchre of the Antonines and of many of their successors down to the time of Caracalla. Antoninus Pius was buried here A.D. 161; Marcus Aurelius, 180; Commodus, 192; Septimius Severus, 211; Geta, 212; and Caracalla, A.D. 217. It is a massive circular tower, 188 feet in diameter, built of solid peperino, and standing on a square basement, each side of which is 253 feet in length. Procopius, who saw it in the sixth century, before it was despoiled, is the oldest writer by whom it is mentioned. His description still affords a better idea of the original structure than any conjectural restorations. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has four equal sides, each a stone's throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us, in a remarkable passage, that in the subsequent wars against the Goths the statues were torn from their pedestals by the besieged, and thrown down upon their assailants. The first fortress dates probably from the time of Honorius, A.D. 423. In the wars of Justinian we know that it was successively in the hands of the Goths and the Greeks, and that it at length passed into the possession of the Exarchs as the citadel of Rome. At the close of the sixth century, according to the Church tradition, while Gregory the Great was engaged in a procession to St. Peter's for the purpose of offering up a solemn service to avert the pestilence which followed the inundation of 589, the Archangel Michael appeared to him in a vision standing on the summit of the fortress, in the act of sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel. The name of St. Angelo was of course derived from this circumstance, but it was not applied for many centuries after the event. In the tenth century the mausoleum was the fortress of Theodora and Marozia, and was the scene of many of those events which have made their names infamous in history. John XII., the grandson of the latter, about A.D. 955, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescenzio Nomentano, the consul, who increased the fortifications to defend himself against the emperor, Otho III., who had marched an army into Rome in defence of the pope. From this usurper it acquired the title of the Castello di Crescenzio, under which name it is described by several old writers. The history of the fortress from this time would be little less than an epitome of the history of Rome

from the tenth century, through the troubles of the middle ages. It will be sufficient to mention that in the eleventh and twelfth centuries it was held by the Orsini. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface IX. repaired the fortress, and Alexander VI. (Borgia) about the year 1500 raised the tower, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII. (Barberini), A.D. 1644, added a roof to this gallery, constructed the immense outworks of the fortress from the designs of Bernini, and completed the fortifications by furnishing them with cannon cast out of the bronze of the Pantheon. The ancient portion of the building, as we now see it, may easily be distinguished from these additions of the popes. All the upper part of the building is modern. The ancient basement was laid open on one side in 1825, and found to consist of peperino mixed with brick-work. About the same time excavations were commenced in the interior, which were attended with very interesting results. It was ascertained that the immense mass contained two small sepulchral chambers in the centre, and that the ancient doorway was placed immediately opposite the bridge. These chambers were approached by spiral passages or corridors. We may now descend, with the aid of torches, by these passages, to the original entrance. The passages are thirty feet high and eleven broad, built of brick in the very best style, and still retain traces of their marble facing and some fragments of the white mosaic with which they were paved. They were lighted by two perpendicular pyramidal apertures, which serve to show the enormous thickness of the walls. The entrance is a massive and very lofty arch of travertine. Opposite the doorway is a niche which probably contained a statue, as the colossal head of Hadrian, now in the Vatican, was found here. The sepulchral chamber is lighted by two windows perforated in the thickness of the walls. The excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks are fitted with the utmost nicety, and yet the holes visible in the walls, and the rich ornaments discovered in the excavations, prove that they were covered with marble. Among the objects found at various times among the ruins we may mention the large granite sarcophagus and the bust of Hadrian, in the Vatican; the Barberini Faun, now at Munich; the Dancing Faun of the Florence Gallery; and the porphyry urn in the Lateran, removed by Innocent II. for his own tomb. In the modern part of the building, the saloon, painted in fresco by Perino del Vaga, is almost the only object to be particularly noticed. From the summit of the castle the view is one of the very finest on this side of Rome; there is no point from which the gigantic mass of St. Peter's and the Vatican is seen to so much advantage. The bronze statue of the archangel was cast by the Flemish sculptor Wenschefeld for Benedict XIV. The celebrated *girandola*, displayed from the castle at Easter, and at the feast of St. Peter and St. Paul, on the 28th and 29th of June, is the grandest exhibition of fireworks in the world: each of the two great discharges, to which this term is properly applied, contains no less than 4500 rockets. The Castle of St. Angelo was for some years the principal state prison of the papal government, but latterly the political offenders have been sent to Civita Castellana. It will hold 150 prisoners, but there are seldom half that number actually confined. By the last returns there were only thirty-six prisoners: of whom seven were confined for homicide, seventeen for wounding, seven for theft, two for resisting the police, and three for other crimes. The strength of the castle as a military posi-

tion is by no means remarkable, and it is considered by engineers to be quite incapable of defence against the improved system of modern warfare. Nevertheless, during the troubles of the last French invasion it had nearly become signalised by an act of heroism which deserves to be recorded. Before the storm had burst upon Rome, the late Capt. Pfyffer, the commander of the Swiss guard, by whose family the captaincy of that celebrated corps has been held for at least 200 years, entreated the pope to allow him to defend the castle against the army of France. The pope wisely declined the offer, for those who knew the gallant descendant of the family of Altishofen were convinced that he would have blown up the fortress rather than surrender. It is necessary to obtain permission to see the interior of the castle: this is seldom refused on application to the governor, who appoints an officer to accompany the stranger through the different parts of the fortress.

Tomb of Plautius, on the road to Tivoli, close to the Ponte Lucano. This picturesque ruin combines so happily with the bridge, that it has long been one of the favoured subjects of the landscape artists of all countries. It resembles the tomb of Cæcilia Metella in form and structure, being a circular building constructed of large blocks of travertine. It appears to have been surrounded at the lower part with a series of engaged columns: some of them still remain, with two inscriptions between them; one to M. Plautius Silvanus, the tribune; the other to Titus Plautius Silvanus, who accompanied Claudius on his expedition to Britain. The battlemented walls at the summit were added by Pius II., who converted the ruin into a fortress in the fifteenth century.

Tomb of Scipio, in a vineyard near the Porta S. Sebastiano, on the left of the Appian, marked by a solitary cypress tree, the most ancient and the most interesting of all the tombs yet discovered. In 1615 an inscription on red peperino, now in the Barberini palace, was discovered on this spot, bearing the name of L. Scipio, son of Scipio Barbatus. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei and other antiquaries of the period did not hesitate to pronounce the inscription a forgery. In 1780 another inscription was dug up accidentally on the same spot, which left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its sarcophagi were brought to light, after having been undisturbed for upwards of one and twenty centuries. Several recesses or chambers were discovered, irregularly excavated in the tufa, with six sarcophagi and numerous inscriptions. The ancient entrance was found opposite to the modern one, and facing the Via Latina: it has a solid arch constructed of eleven blocks of peperino, resting on half columns of the same material, and supporting a plain moulding. Upon this rests the base of a Doric column, indicating a second story. In one of the recesses was found the celebrated sarcophagus of coarse peperino, bearing the name of L. Scipio Barbatus, now in the Vatican, and well known in all parts of the world by numerous models. The chambers now contain nothing beyond the inscriptions attached to the different recesses in the place of the originals, which have been transferred to the Vatican, together with the sarcophagi and a laurelled bust, long supposed to be that of Ennius.

"The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers."

Childe Harold.

In one part of the tomb some additions of brick-work may be recognised, with some works of a later period. Several inscriptions bearing the names of persons having no connexion with the Scipio family have also been discovered, which are considered to prove that the sepulchre was used by intruders in the time of the empire. It must not be forgotten that Scipio Africanus was not buried here, but at Liternum, where he

died. This tomb was ably illustrated by Piranesi in 1785, and has been subsequently described by Lanzi, Visconti, and other learned archæologists. The *Columbarium* in this vineyard is described under that head in the next page.

Tomb of the Servilii, on the Appian, about two miles beyond the tomb of Cæcilia Metella. It was discovered and restored by Canova in 1808. The following is the inscription which identified the tomb with this illustrious republican family: — M. SERVILIVS . QVARTVS . DE . SVA. PECVNIA . FECIT.

Minor Tombs on the Appian.—Of all the approaches to Rome, the Appian was the most remarkable for the number and brilliancy of the sepulchral monuments which lined the road, like those which we see in the Street of the Tombs at Pompeii. Many of these are now mere masses of brick-work, which have defied the ingenuity of the Roman antiquaries. They are consequently without names, and as they all bear a strong general resemblance, it will be unnecessary to give a particular description of each ruin. The most important tombs upon the Appian, recorded by the Latin writers, are those of Scipio, Cæcilia Metella, the Servilii, and Calatinus. In the Tusculan Disputations, Cicero alludes to them in the following passage:—"When you go out of the Porta Capena, and see the tombs of Calatinus, the Scipios, the Servilii, and the Metelli, can you consider that the buried inmates are unhappy?" The only one of the four still undiscovered is that of Calatinus; the others are clearly identified, and are described above. On each side of the road are several ruins of minor tombs of which nothing is known, and no light probably will now be thrown upon them. There is one, however, close to the classical stream which still retains the name of the "brevissimus Almo," which has been considered the *Tomb of Priscilla*, the wife of Abascantius, which is known to have been situated on this road. It is mentioned by Statius in the following passage:

"Hic te, Sidonio velatam molliter ostro,
Eximius conjux, nec enim fumantia busta
Clamoremque rogi potuit perferre, beato
Composuit, Priscilla, toro."

Opposite the church of Domine Quo Vadis are the remains of another tomb, long considered to be that of Scipio before the real sepulchre was discovered. It is surmounted by a tower of the middle ages: it appears to have been a circular building faced with travertine, and stands on a square basement. It had twelve niches for statues and a circular roof. About half a mile beyond the Porta San Sebastiano is a massive ruin called the *Tomb of Horatia*; but the construction of the building and the fragments of marble and ornaments which have been found near it seem to show that it was an imperial work: indeed there is scarcely a ruin on this road to which the name of Horatia has not been applied.

Columbaria.—On all the great roads of ancient Rome considerable numbers of these sepulchres have been found, particularly on the Appian and Latin Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called Columbaria, from the rows of little niches, resembling the holes of a pigeon-house. These niches contained the *ollæ*, or urns, in which the ashes of the dead were deposited. In some cases the names are found on the urns, but they are more generally met with in inscriptions placed over the niches. These Columbaria, from their construction, were capable of containing the remains of large numbers of persons: they were particularly set apart for the slaves and freedmen, and were usually built near the tombs of their masters. The following are the most remarkable:—

Columbarium in the Villa di Lazzano, about two miles beyond the Porta Pia, on the right of the road. This is the most perfect Columbarium in the neighbourhood of Rome: it has been preserved by the accidental circumstance which kept it so long concealed, having been buried for centuries under the

accumulation of soil. It consists of a square chamber of travertine ornamented with a cornice: it has three marble sarcophagi covered with bas-reliefs of remarkable workmanship, and still containing skeletons. An upper chamber, supposed to have been circular, has entirely disappeared. The masonry of the existing fragment is of the best kind, but nothing has been discovered which will enable us to fix the date of its construction.

Columbarium in the Villa Pamfili-Doria.—A very interesting and extensive series of sepulchral chambers were discovered a few years back in the grounds of this villa, but to the regret of all the antiquaries they have recently been destroyed. The inscriptions, however, have been collected and preserved in the park. Several tombs were found near the Columbarium marking the line of the Aurelian Way.

Columbarium of the Slaves of Augustus, on the Appian, now partly concealed by the vineyard. It had three chambers, one of which contained six rows of niches for urns. Several inscriptions were found, but most of them, together with the sculptures and marbles, have been removed. Three plates of this Columbarium have been published by Piranesi.

Columbarium of the Liberti of Livia, also situated on the Appian, in the last vineyard on the left hand before we descend to the church of St. Sebastian. It was discovered in 1726, and was justly considered by the antiquaries as a valuable relic; but it has been recently destroyed, and no trace of the building now exists. It is well known by the works of Gorio and Piranesi; the latter published upwards of 300 inscriptions found among the ruins, most of which may now be seen in the Vatican and Capitoline museums.

Columbarium of Cneius Pomponius Hylas, and of Pomponia Vitalina, in the same vineyard which contains the tomb of Scipio. It was discovered in 1830 almost in an entire state. An inscription in mosaic records the names of the founders. The different objects found here, the ollæ and the inscriptions, have been judiciously allowed to remain in their original positions; the only thing removed is a remarkable glass vessel now in the Vatican library, which has been replaced by an exact copy of modern workmanship. The inscriptions, which are very numerous, refer chiefly to the time of Augustus and Tiberius. The interior is partly painted with arabesques. Altogether this columbarium is one of the most instructive which the stranger has an opportunity of examining.

Columbarium of Lucius Arruntius, &c.—Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road. That on the left hand was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has two small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

AQUEDUCTS.

No monuments of ancient Rome are at once so picturesque and so stupendous as the Aqueducts, and many travellers are more impressed with the grandeur of their gigantic arches, bestriding the desolate plain of the Campagna, than with any ruins within Rome itself. The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the first, some vestiges of all of them still remain.

1. *Aqua Appia*, the first aqueduct in Rome, constructed by Appius Claudius Cæcus, B.C. 312, after the completion of his Appian Way. It had its source near Palestrina, and was entirely subterranean, except a small portion near the Porta Capena. No traces are now visible.

2. *Anio Vetus*, constructed by Manlius Curius Dentatus, B.C. 272. It had its source above Tivoli, and pursued a course of 43 miles to the walls of Rome: only 221 paces were above ground. The only fragment now visible is this very portion near the Porta Maggiore.

3. *Aqua Marcia*, constructed by Q. Martius Rex, the Censor, B.C. 145. Its source was between Tivoli and Subiaco. It was upwards of 60 miles long, and entirely subterranean except the last six miles. This portion is that magnificent line of arches which still form so grand a feature of the Campagna; but there are strong reasons for believing that a great portion of the existing aqueduct belongs to the time of Augustus. The arches now standing are built of peperino. Near the Arco Furbo, on the road to Frascati, this aqueduct is crossed by the Claudian, which runs parallel to it in some places. The specus or channel may be seen in the ruined fragment at the Porta Maggiore.

4. *Aqua Tepula*, constructed by Cneius Servilius Cæpio, and Cassius Longinus, B.C. 126. It had its source near Tusculum, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, constructed by Agrippa, B.C. 34, and so called in honour of Augustus. Its source was very near that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, and consequently upon the Marcian arches. The specus may also be seen at the Porta Maggiore.

6. *Aqua Virgo*, likewise constructed by Agrippa for the use of his baths. It derives its name from the tradition that its source near the Anio, about fourteen miles from Rome, was pointed out by a young virgin to some soldiers of Agrippa. This source may still be traced near the Torre Salona on the Via Collatina. Its course is subterranean, with the exception of about 7000 paces. It was restored by Nicholas V., under the name of the *Acqua Vergine*, and is still in use. Its water is the best in Rome, and supplies thirteen fountains, including the Fontana Trevi, that of the Piazza Navona, that of the Piazza Farnese, and the Barcaccia of the Piazza di Spagna.

7. *Aqua Alsietina*, constructed by Augustus on the right bank of the Tiber, for the use of his Naumachia. It was afterwards restored by Trajan, who introduced a new stream from the Lake of Bracciano. The ancient source was at the Lacus Alsietinus, supposed to be the Lago di Martignano, near Baccano. It was about twenty-two miles long. It was again restored by the popes, and now enters the Trastevere, under the name of the *Acqua Paola*. It supplies the fountains in front of St. Peter's, and the Fontana Paola on the Montorio.

8. *Aqua Claudia*, founded by Caligula, continued and finished by the Emperor Claudius, A.D. 51. Its source was on the Via Sublacensis. It pursued a course of more than forty-six miles in length. For about thirty-six miles it was subterranean, and for the remaining ten miles it was carried over arches. Of this magnificent work, a line of arches no less than six miles in length still bestrides the Campagna, forming the grandest ruin beyond the walls of Rome. It was repaired by Septimius Severus and by Caracalla. Sixtus V. availed himself of its arches in constructing his *Acqua Felice*, which has its source near the Osteria de' Pantani, on the road to Palestrina, and supplies the Fontana de' Termini, near the Baths of Diocletian, the Triton in the Piazza Barberini, the fountain of Monte Cavallo, and twenty-four others in different parts of the city.

9. *Anio Novus*, also built by Claudius. Its source was on the Via Sublacensis, beyond that of the Claudian. It was the longest of all the aqueducts, pursuing a circuit of no less than sixty-two miles, of which forty-eight were subterranean. The specus may still be seen above that of the Claudian in the arch of the Porta Maggiore.

MISCELLANEOUS.

Turpeian Rock.—On the southern summit of the Capitoline, which faces the Tiber and the Aventine and is now called the Monte Caprino, we still find this celebrated rock. It is surrounded and covered with dirty buildings, and the soil has accumulated in considerable quantities at the base; but enough remains to mark

> "the steep
> Tarpeian, fittest goal of Treason's race,
> The promontory whence the Traitor's leap
> Cured all ambition." *Childe Harold.*

There are two precipices now visible; ascending from the Tor de' Specchi we proceed by the Via della Rupe Tarpeia, and pass through a court-yard, from which one front of the precipice may be seen, beneath the Palazzo Caffarelli. On the other side of the hill, towards the river, in a garden on the Monte Caprino, we may look down on an abrupt precipice which cannot be much less than seventy feet in height. It consists of a mass of red volcanic tufa, belonging to the most ancient igneous productions of the Latian volcanos. This is the cliff shown to strangers as the Monte Tarpeia, and as we know that criminals were thrown down from that part of the Capitoline which was nearest to the Tiber, there would seem to be good reason for regarding it as the "Traitor's leap."

Mamertine Prisons, on the declivity of the Capitoline, behind the arch of Septimius Severus. This celebrated state-prison is one of the few existing works of the kingly period: it is built like the Cloaca Maxima, in the massive style of Etruscan architecture. It was begun, as we learn from Livy, by Ancus Martius, and enlarged by Servius Tullius, from whom it took the name of Tullian. The Prussian antiquaries seem to doubt whether the existing chambers are as ancient as the time of Ancus Martius; and many judicious writers agree in the belief that the prisons were formerly more extensive than we now see them. The upper cell is far below the level of the surrounding soil, and additional chambers might probably be discovered by excavations under the hill. Livy mentions the prisons of Servius Tullius in the following interesting passage (lib. i., cap. 33):—"*Carcer ad terrorem increscentis audaciæ, media urbe, imminens Foro, ædificatur.*" In another passage, in his thirty-fourth book, describing the punishment of Quintus Pleminius, he says, "In *inferiorem* demissus *carcerem* est, necatusque." The first of these remarkable passages at once sets at rest all question as to the locality, and the latter distinctly points to the lower of the two prisons which are still visible. If any other evidence were required, it is supplied by Sallust; and we think that it is hardly possible to imagine any ancient description more applicable, than that in which the historian relates the circumstances attending the fate of the accomplices of Cataline:—"In the prison called the Tullian," he says, "there is a place about ten feet deep, when you have descended a little to the left: it is surrounded on the sides by walls, and is closed above by a vaulted roof of stone. The appearance of it, from the filth, the darkness, and the smell, is terrific." To these interesting facts we will simply add, what will no doubt occur to the stranger on first entering the chambers, that the peculiarities of their construction prove an Etruscan origin, and supply us with the strongest argument in favour of their very high antiquity. The prison consists of two chambers, evidently excavated in the tufa rock, and placed one over the other. They are situated some feet beneath the church of S. Giuseppe. A flight of twenty-eight steps conducts us to the upper chamber, into which a modern door has been opened for the accommodation of the devotees, who are attracted by the Church tradition which has given peculiar sanctity to the spot. This chamber is about 14 feet high, 27 feet in length, and 19½ in breadth; and is constructed with large solid masses of peperino, without cement. The lower cell, called the Tullian prison, is 19 feet by 9, and 6½ feet high: it is constructed, like the

upper chamber, of large masses of peperino, arranged in four courses of approaching stones, not on the principle of an arch, but pointing horizontally to a centre, precisely like the treasury of Atreus at Mycenæ, and the well-known tombs at Tarquinii. On examining the stones which form the roof of this lower chamber, it will be seen that they are held together by strong cramps of iron, and hollowed out below into a slight curvature, as if the dome of the original structure had been cut off when the upper apartment was constructed. This fact appears to prove that the lower is more ancient than the upper cell. In the vault formed by these horizontal stones is a circular aperture, through which it is supposed the prisoners were lowered. It is hardly possible to imagine a more horrible dungeon. Admitting the arguments in favour of the fact that these are the Mamertine prisons, it must have been in this cell that Jugurtha was starved to death, the accomplices of Cataline were strangled by order of Cicero, and Sejanus, the minister of Tiberius, was executed. It appears that the Mamertine prisons were exclusively reserved for state offenders, which will meet the argument advanced by some of the older antiquaries, who considered their small size insufficient for the requirements of the population. The well-known passage of Juvenal, referring to those happy times under the kings and tribunes, when one place of confinement was sufficient for all the criminals of Rome, is considered to allude distinctly to this prison:—

"Felices proavorum atavos, felicia dicas
Sæcula, qui quondam sub Regibus atque Tribunis
Viderunt uno contentam carcere Romam."
Sat. iii.

We know from Livy that Appius Claudius, the decemvir, constructed a prison for plebeian offenders; and other authorities might be adduced, which strengthen the belief that the Mamertine prisons were peculiarly set apart for political criminals, and were consequently not disqualified by their size for the necessities of the state. The following inscription on the frieze, C. VIBIVS . C. F. RVFINVS M. COCCEIVS . NERVA . EX. S. C., records the names of the two consuls by whom the prison is supposed to have been repaired, A.D. 23. The church tradition has consecrated this prison as the place in which St. Peter was confined by order of Nero. The pillar to which he was bound is shown, together with the fountain which miraculously sprung up to enable him to baptize his gaolers, Processus and Martinian. The upper chamber is fitted up as an oratory, dedicated to the Apostle, and the walls are covered with *ex-voto* offerings. The church above it, dedicated to S. Giuseppe de' Falegnami, was built in 1539.

Cloaca Maxima, a subterranean tunnel, extending from the Velabrum to the river, well known as the great common sewer of ancient Rome. This stupendous work is one of the most wonderful monuments in the world, and is a lasting memorial of the solidity of Etruscan architecture. It is still as firm as when its foundations were first laid, and is one of the very few monuments of Rome whose antiquity has never been assailed by the disputes and scepticism of the antiquaries. It was built by Tarquinius Priscus, the fifth king of Rome, 150 years from the foundation of the city, for the purpose of draining the marshy ground between the Palatine and the Capitoline. Livy records the fact in the following remarkable passage:—"*Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex planis locis haud facile evehebant aquas, cloacis e fastigio in Tiberim ductis siccat.*"—Lib. i., c. 38. Strabo says, that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Roman empire. Pliny speaks of it with admiration, and expresses surprise that it had lasted for 800 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the

weight of ruins which had fallen over it. Nearly four and twenty centuries have now elapsed since its foundation, and this noble structure of the Roman kings is still used for its original purpose. There are no other remains of ancient Rome which present so many elements of durability, and promise so much to excite the admiration of posterity for another two thousand years. The archway is composed of three concentric courses, placed one over the other, and formed of immense blocks, put together, like all Etruscan works, without cement. The interior is constructed of red volcanic tufa, similar to that of the Tarpeian rock, of the Palatine hill, and of the Monte Verde: the facing of the extremity which opens on the Tiber is of that variety of peperino called gabina, of which the substructions of the Capitol and the walls of the Tabularium are also constructed. Many of the blocks are more than five feet in length, and nearly three feet in thickness. The archway is 14 feet high, and as many broad. The part which may be most conveniently examined is near the arch of Janus, opposite the church of S. Giorgio in Velabro; from this point the channel is entire throughout its course to the Tiber, where it may be again seen at a short distance below the Ponte Rotto. Close to the extremity, in the Velabrum, is a bright clear spring, called the *Acqua Argentina*, still held in some repute by the lower orders, as a specific in certain maladies: it is considered by some antiquaries as one of the sources of the Lake of Juturna, and as the precise spot where Castor and Pollux were seen watering their horses after the battle of the Lake Regillus. Higher up is a more copious spring, issuing beneath an arch of brickwork: it is used as a washing-place by the modern Romans.

Quay called the Pulchrum Littus.—At the mouth of the Cloaca Maxima we may trace the commencement of a line of wall, built of large blocks of travertine, which evidently formed a quay or embankment on the left bank of the Tiber. For about a mile along the river towards the landing-place, near the church of S. Anna de' Calzettari, this wall is more or less perfect. Its construction would seem to refer it to the period of the kings, and there is little doubt that it is the καλη ἀκτη, or the "pulchrum littus," mentioned by Plutarch in his description of the house of Romulus. A road is supposed to have led from the quay to the foot of the Palatine, where it terminated at the βαθμοὶ, or steps, to which this embankment gave its name.

Agger of Servius Tullius.—In the grounds of the Villa Barberini near the Porta Pia, among the ruins of the house of Sallust, are some vestiges of this celebrated rampart, which may be traced along the Villa Negroni, behind the Baths of Diocletian, between the Vigna Mandosia and the arch of Gallienus, and in different parts of its north-eastern circuit. The most perfect fragment is that in the gardens of the Villa Barberini, where we may still see beneath the terrace a massive wall of peperino, which undoubtedly belonged to the fortifications of the Roman king. At this angle of the Servian city the Agger is said to have been fifty feet broad and a mile in length; the ditch which protected it was a hundred feet broad and thirty deep. Another fragment in the Villa Mattei on the Cælian is supposed to be a portion of this ancient rampart.

Campus Sceleratus.—At the point where the Strada di Porta Pia is intersected by the Via del Macedo and the Via di Porta Salara, stood the famous Porta Collina of the walls of Servius Tullius; and in the angle between this gate and the Baths of Diocletian, antiquaries place the site of the Campus Sceleratus, the well-known spot where the vestal virgins, who had broken their vows, were buried alive, like the nuns of the middle ages. Dionysius and Plutarch both describe it as being within the gate, and Livy tells us that it was on the right hand. Some writers, however, place it within the gardens of Sallust.

House and Gardens of Sallust.—The

gardens of the Villa Barberini inclose a great number of very interesting objects. Besides the wall of the Agger of Servius Tullius, we find there the ruins of the Temple of Venus Erycina, the Circus Apollinaris, and the vestiges of the luxurious palace of the historian Sallust, the favourite retreat of Nero, Nerva, Aurelian, and other emperors. It was destroyed by Alaric, and little now remains but some traces of foundations.

Portico of Octavia, built by Augustus, near the theatre of Marcellus, as a place to which the spectators might retire for shelter in case of rain. The plan of this splendid portico may easily be recognised on consulting the fragments of the Pianta Capitolina in the museum of the Capitol. It appears to have formed a parallelogram, composed of a double row of 270 columns, and inclosing an open space, in which stood the two temples of Jupiter and Juno. The ruins of one of the principal entrances to this portico are the only fragments now visible: they are situated in the modern fish-market, the Pescheria, one of the dirtiest quarters of Rome. This vestibule had two fronts, each adorned with four fluted columns of white marble, of the Corinthian order, and two pilasters, supporting an entablature and pediment. The portico was destroyed by fire, in the reign of Titus, and was restored by Septimius Severus and Caracalla. Two columns of the fragment now remaining disappeared in this fire, and the clumsy restorations of Septimius Severus may easily be recognised in the large brick arch constructed to supply their place, as a support to the entablature. The two pillars and pilasters in the front, and the two pillars and one pilaster in the inner row, are sufficient to prove the magnificence of the original building: the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription, recording the restorations of Sept. Severus and Caracalla. In the walls of the adjoining houses, four columns of granite and cipolino, which evidently belonged to one of the short sides of the parallelogram, may be recognised. The portico is celebrated by the ancient writers for its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, a Venus by Phidias, an Esculapius and a Diana by Cephisiodorus, &c. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered within the precincts of the portico. Santo Bartoli states that the Venus de' Medici was also found here, in opposition to those writers who state that it was discovered among the ruins of Hadrian's villa at Tivoli. In the street behind the church of S. Angelo in Pescheria there is still visible one of the Corinthian marble columns of the Temple of Juno, which stood, as we have seen, in the area of the portico. Fragments of two other columns exist in their original positions, within the adjacent houses.

Vivarium and Spoliarium.—At the base of the Cælian hill, extending from below the Passionist Convent of S. Giovanni e Paolo, to the Coliseum, are some extensive ruins, which are generally considered to be the ancient Vivarium, the place in which the wild beasts were kept before they were turned into the arena. Below the convent they consist of eight immense arches of solid travertine: there are two stories, the lower is now interred. The older antiquaries gave them the name of Curia Hostilia, but their position and arrangement sufficiently justify their modern title. Behind them are some subterranean caverns, artificially excavated in the tufa, which still retain marks of the tools. There is an aperture in the roof. It is supposed that these damp and dreary caverns were the Spoliarium, or prison of the gladiators.

Prætorian Camp, built by Sejanus, the minister of Tiberius, outside the walls of Servius Tullius. It is now occupied by the Villa Macao, the extensive vineyard of the Jesuits, situated

at a short distance behind the Baths of Diocletian. The camp was dismantled by Constantine, and three sides of the enclosure were included by Honorius in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the three first centuries of the Christian era. The vineyard no doubt conceals much of the ancient foundations; but considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. The circuit of the three sides, which now forms a quadrangular projection in the city walls, is stated to be 5400 feet. A part of the south side has been roughly rebuilt with large and irregular stones, supposed to be the work of Belisarius. There is a gold coin of Claudius, on which the general arrangement of the camp is represented.

Fountain, called the Trophies of Marius, a picturesque ruin at the head of the Via Maggiore, so called from the trophies on the balustrade of the Capitol which were found here. There is no longer any doubt that the name of Marius has been erroneously applied both to the trophies themselves and to this ruin. Winckelmann regards the sculpture of the trophies as clearly indicating the age of Domitian; and more recent writers have referred them and the building before us to an age as late as Septimius Severus (?). Excavations made a few years back by the French Academy fully confirmed the opinion of Piranesi; that this ruin was either a Reservoir for the waters of one of the aqueducts, or a Fountain. Piranesi found by measurement that the building must have served as the reservoir of the Aqua Julia, which was conveyed from the Porta S. Lorenzo by an aqueduct, of which six arches are still standing. Fabretti considered that it must have served likewise as the emissary of the Claudian aqueduct, whose waters were brought to it from the Porta Maggiore. Nibby refers the building to Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art which have been found in the vicinity, the monument appears to have been highly ornamented. Among these discoveries are the Discobolus of the Vatican, and the Seneca of the Villa Borghese.

Fountain of Egeria, in the valley of the Almo, now called the Valle Caffarelli, about a mile from the Porta San Sebastiano. It is situated immediately under the so-called Temple of Bacchus, about midway between the high road to Naples and the Appian. It is a mere vaulted chamber with niches, hollowed out of a steep bank, and built chiefly of reticulated brick-work, which appears from its construction to be not older than the age of Vespasian. It has three niches in the sides, and a large niche at the extremity, containing a recumbent male statue much mutilated, but supposed to be the river god. The great interest of the spot is derived from the tradition that it represents the grove and sacred fountain where Numa held his nightly consultations with his nymph, and which he dedicated to the Muses, in order that they might there hold counsel with Egeria. The authority for this tradition is the following passage from Livy, lib. i. 21:

"Lucus erat quem medium ex opaco specu fons perenni rigabat aquâ: quo quia se persæpe Numa sine arbitris, velut ad congressum deæ, inferebat, Camœnis eum lucum sacravit; quod earum ibi consilia cum conjuge sua Egeria essent."

But the most interesting passage on which the pretensions of this fountain have been advanced, are those beautiful lines of Juvenal in which he mentions his visit to the valley of Egeria, and complains that its original simplicity had been destroyed by artificial ornaments:

"In vallem Egeriæ descendimus et speluncas
Dissimiles veris. Quanto præstantius esset
Numen aquæ, viridi si margine clauderet undas
Herba, nec ingenuum violarent marmora tophum?" *Lib.* i, *Sat.* iii.

The older antiquaries implicitly believed the tradition, and a few years since the Romans still repaired to the grotto on the first Sunday in May to drink the water, which they considered to possess peculiar virtues. For nearly three centuries the name prevailed almost without contradiction; but since the recent excavations it has been generally admitted that although the valley of the Almo is undoubtedly the Egerian valley described by Juvenal, the grotto is merely one of several similar cells formerly existing in it, and that it has been converted either into a nymphæum or a bath. The discovery of small reservoirs around the spot, the remains of conduits still traceable within the chamber, and the copious supply of water which continually oozes through the building, give great weight to this opinion. Perhaps the true explanation of the poetical legend is that expressed by Lord Byron:

"Egeria! sweet creation of some heart
Which found no mortal resting-place so fair
As thine ideal breast: whate'er thou art
Or wert,—a young Aurora of the air,
The nympholepsy of some fond despair:
Or, it might be, a beauty of the earth,
Who found a more than common votary there,
Too much adoring; whatsoe'er thy birth,
Thou wert a beautiful thought, and softly bodied forth."

From the fragments of various kinds which have been found among the ruins, it appears that the grotto was paved with serpentine, and the walls covered with plates of rich marble. The ruin is now clothed with moss and evergreens, the Adiantum capillus waves over the fountain, and long tufts of creeping plants hang over its roof. The quiet seclusion of the spot is well calculated to make the traveller desire to be a believer in the truth of the tradition.

Obelisks.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes have so judiciously applied to the decoration of the modern city. Sixtus V. has the honour of having first employed them for this purpose. The Vatican obelisk was the first raised, and Fontana was considered by the engineers of the sixteenth century to have accomplished a task not far short of a miracle, when he successfully placed it on its pedestal. The following is a list of the obelisks in the order of their erection on their present sites.

Obelisk of the Vatican, erected by Sixtus V., in 1586. This obelisk is a solid mass of red granite without hieroglyphics. It was found in the circus of Nero, and is therefore standing not far from its original situation. It was brought to Rome by Caligula from Heliopolis. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the pier which he constructed at the mouth of the harbour. The obelisk previous to its removal stood nearly on the site of the present sacristy of St. Peter's. It is the only one in Rome which was found in its original position, which of course accounts for the fact that it is still entire. As stated above, it was placed on the present pedestal in 1586 by the celebrated architect Domenico Fontana, who has left a highly interesting account of the process. No less than five hundred plans had been submitted to the pope by different engineers and architects, but the result fully justified his choice. Six hundred men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 993,537 pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a painting representing it is preserved in the Vatican library. Many curious facts connected

with the process are mentioned: the ceremony was preceded by the celebration of high mass in St. Peter's; the pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if one of the Bresca family had not broken through the order by calling upon the workmen to wet the ropes. The common story of English travellers attributes this suggestion to an English sailor, but there are no grounds whatever for the statement. The Bresca family indeed still possess the privilege of supplying the pope's chapel with palm-leaves on Palm Sunday, which Sixtus V. granted them for the service of their ancestor on this occasion. The height of the shaft, exclusive of all the ornaments, is 83 feet 2 inches; the height of the whole from the ground to the top of the bronze cross is 132 feet 2 inches; the breadth of the base is 8 feet 10 inches. The cross at the top was renewed in 1740, when some relics of the true cross were deposited in it. The following is the dedication to Augustus and Tiberius, which is still visible on two sides of the pedestal:—DIVO. CAES. DIVI. IVLII. F. AVGVSTO. TI. CAES. DIVI. AVG. F. SACRVM. It is worthy of remark that a line drawn from the centre of the dome of St. Peter's through the great door passes about eleven feet to the south of the obelisk.

Obelisk of S. Maria Maggiore, erected in 1587 by Fontana, during the pontificate of Sixtus V. It is of red granite, broken in three or four places, and is without hieroglyphics. It was one of a pair of obelisks which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 feet 4 inches; the height of the whole from the ground to the top of the cross is 83 feet 9 inches.

Obelisk of St. John Lateran, the largest obelisk now known, erected in 1588 by Fontana, in the pontificate of Sixtus V. It is of red granite, broken into three pieces, and is covered with hieroglyphics. It was brought from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed three miles below Rome, A.D. 357. According to Champollion's explanation of the hieroglyphics, it commemorates the Pharaoh Thoutmosis III., the Mœris of the Greeks. When it was removed by Sixtus V. it was lying in the Circus Maximus, broken into three pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 feet 7 inches; the whole height from the ground to the top of the cross is 149 feet 7 inches. The sides are of unequal breadth: two measure 9 feet 8½ inches; the other two only 9 feet: one of these sides is slightly convex. The weight of the shaft has been estimated at 445 tons.

Obelisk of the Piazza del Popolo, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into three pieces, and is covered with hieroglyphics. This is one of the most interesting obelisks which have been preserved to us. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Susirei, who reigned before Rhamses II.: this carries us back at once to the days of Moses. It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus. It had fallen from its pedestal in the time of Valentinian, and remained buried in the earth, and broken into

three pieces until 1587, when Sixtus V. removed it to its present position. The height of the shaft, without base or ornaments, is 78 feet; the entire height from the ground to the top of the cross is about 116 feet. On the side fronting the Porta del Popolo is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F. AVGVSTVS . PONTIFEX . MAXIMVS . IMP. XII. COS . XI. TRIB . POT . XIV . AEGVPTO . IN. POTESTATEM . POPVLI . ROMANI . REDACTA. SOLI . DONVM . DEDIT.

Obelisk of the Piazza Navona, erected in 1651 by Bernini, in the midst of his great fountain, during the pontificate of Innocent X. It was formerly called the Pamphilian Obelisk, in honour of the pope's family name. It is of red granite, covered with hieroglyphics, and is broken into five pieces. It was found in the circus of Romulus, the son of Maxentius, and from the style of the hieroglyphics is now supposed to be a Roman work of the time of Domitian. It was made, however, the subject of a long and elaborate dissertation by Father Kircher, who endeavoured to show that it was one of the obelisks of Heliopolis, but this conjecture has been exploded by the modern discoveries. In its present position it stands on a rock about 40 feet high. The height of the shaft without the base is 51 feet.

Obelisk of the S. Maria sopra Minerva, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphics, supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Dominican convent. Both these obelisks were found here in 1665: one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini in the worst taste on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 feet; the height from the ground to the summit is about 39 feet.

Obelisk of the Pantheon, erected in 1711 by Clement XI. It is a small obelisk of Egyptian granite, with hieroglyphics, evidently the fellow of the preceding one, and found in the same place. It stands in the midst of the fountain of the Piazza, to which it was removed by Clement XI. from its situation in the Piazza di S. Mahuteo, where it had been erected by Paul V. Its height without the base is about 17 feet; the height from the pavement to the top is about 47 feet.

Obelisk of the Monte Cavallo, erected in 1786 by Antinori, in the pontificate of Pius VI. It is of red granite, without hieroglyphics, and is broken into two or three pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base or ornaments, is 45 feet; the height of the whole from the ground to the summit is about 95 feet. At the sides of this obelisk stand the colossal equestrian group which have been called Castor and Pollux by recent antiquaries. They are undoubtedly of Grecian workmanship, and if we could believe the Latin inscription on the pedestals, they are the work of Phidias and Praxiteles. But as they were found in the Baths of Constantine, there is good reason for suspicion in regard to the authenticity of the inscriptions; for the statues are evidently seven centuries older than the age of Constantine, and no inscriptions of that time can be worth much as authorities. Canova entertained no doubt of their Greek origin, and admired their fine anatomy and action. They were restored and placed as we now see them by Antinori, in the time of Pius VI., but they are evidently not in their relative positions, for the action of both the men and horses shows that they were not originally side by side, but very nearly face to face.

Obelisk of the Trinità de' Monti, erected in 1789 by Antinori, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphics. It formerly stood in the circus of Sallust; and ac-

cording to Champollion's interpretation of the hieroglyphics was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft, without the base and ornaments, is about 44 feet; the height of the whole from the ground to the top of the cross is 99 feet 11 inches.

Obelisk of Monte Citorio, erected in 1792 by Antinori, in the pontificate of Pius VI., an obelisk of red granite, covered with hieroglyphics, and broken into five pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired by all artists from the time of Winckelmann, for the remarkable beauty of the hieroglyphics which remain. According to the explanations of Champollion, these hieroglyphics signify that it was erected in honour of Psammeticus I. It was brought to Rome from Heliopolis by Augustus, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used for a meridian. It was first discovered, buried under the soil behind the church of S. Lorenzo in Lucina, in the time of Julius II., but was not removed until the time of Pius VI., when it was dug out by Zabaglia, and erected in its present position by Antinori. The fragment of the Aurelian column which was found near it was taken to repair it, and to form the base. The height of the shaft without the base and ornaments is 71 feet 6 inches; the height of the whole, from the ground to the top of the bronze globe, is 110 feet.

Obelisk of Monte Pincio, sometimes called della Passeggiata, in front of the Villa Medici, erected in 1822, by Pius VII., a small granite obelisk, with hieroglyphics, found near the church of Santa Croce in Gerusalemme, on the supposed site of the circus of Heliogabalus. The height of the shaft without the base is 30 feet; the height of the whole from the ground to the summit is 56 feet 7 inches.

Obelisk of the Villa Mattei.—A mere fragment of the upper part of an ancient obelisk, with hieroglyphics, mounted on a modern pedestal. It is hardly worthy of being classed with the other obelisks of Rome.

BUILDINGS OF THE MIDDLE AGES.

House of Rienzi, called by the people the House of Pilate, and formerly described as the Torre di Manzone, a singular brick building of two stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, and nearly opposite the north side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to the principles of taste or architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the five last lines may be quoted as an example:

"Primus de primis magnus Nicolaus ab imis,
Erexit patrum decus ob renovare suorum,
Stat Patris Crescens matrisque Theodora nomen,
Hoc culmen clarum caro de pignere gessit
Davidi Tributi qui Pater exhibuit."

At the upper part of this inscription are numerous initial letters, which would be an inexplicable enigma to any but a Roman antiquary; the Padre Gabrini, however, has endeavoured to show that they represent the titles of Rienzi, the last of the Roman tribunes: the following explanation of a part of them may be received as a specimen of the whole:—N. T. S. C. ☆ P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. *Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator?), P. (Patriæ?), Teuthonici, Filius, Gabrinus, Romæ, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, suo.* This conjecture assumes that the long Latin inscription refers also to Rienzi and to the bequest of the house to his son David. Whatever may be thought of the ingenuity

or imagination of the antiquary, it is certain that this pompous phraseology corresponds with the titles assumed by Rienzi in his official acts. In that extraordinary document, dated from the Piazza of St. John Lateran, Aug. 1, 1347, citing the emperors and electors to appear before him, which will be found quoted by Zeferino Re, in his curious work 'La Vita di Cola di Rienzo,' published at Forlì in 1828, the Tribune styles himself "*Nicola severo e clemente, liberator di Roma, zelatore dell' Italia, amatore del mondo intero, Tribuno augusto.*" On the architrave of one of the windows is the following inscription, ascribed by the antiquaries to Petrarch: — ADSV . ROMANIS . GRANDIS . HONOR . POPVLIS. It can hardly be expected that the true meaning of these inscriptions can ever be much more than a mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient for our purpose to state that recent antiquaries consider the architecture to belong to the eleventh century, and gather from the inscriptions that Nicholas, son of Crescentius and Theodora, fortified the house and gave it to David his son; that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III., and that the building may have been inhabited by Rienzi three centuries later (1347). Other writers suppose that it was destroyed in 1313 by Arlotto degli Stefaneschi, and rebuilt by Rienzi in its present form. The popular tradition is in favour of this opinion, and there is no doubt that the interest of the building is entirely derived from its presumed connection with the "Spirto gentil" of Petrarch, to whom Childe Harold has given additional immortality:

"Then turn we to her latest tribune's name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans! While the tree
Of Freedom's wither'd trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum's champion, and the people's chief—
Her new-born Numa thou—with reign, alas! too brief."

The style of the building and its decorations marks the period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity may perhaps be regarded as an apt illustration of the taste and character of "the last of the Roman Tribunes."

Tor de' Conti, a huge brick tower at the foot of the Quirinal, near the Piazza delle Carette, built in 1216 by Innocent III., of the Conti family, from whom it derives its name. It no doubt formed, like the other towers of the same kind which may still be traced, a place of safety in which the popes might fortify themselves against their powerful nobles. It was injured by the earthquake of 1348, and was partly pulled down a few years afterwards by Urban VIII. The ciceroni absurdly give it the name of Trajan's Tower.

Torre delle Milizie, on the Quirinal, at the head of the Via Magnanapoli, and within the grounds of the convent of St. Catherine of Siena. This is another large brick tower, called by the ciceroni the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. We know from Tacitus that the emperor witnessed the destruction of the city from the Esquiline, and the construction of this building shows that it is of later date than the Tor de' Conti. It is attributed by the older antiquaries to Boniface VIII. (1303), and is said by Biondo to stand on the barracks in which the troops of Trajan were quartered.

Fountains and Piazze.

Fontana Paolina, on the Janiculum, the most abundant, and perhaps the most imposing, of all the Roman fountains. It was constructed by Paul V. in 1613, from the designs of Fontana, and it is mentioned as a curious coincidence that both their names are commemorated in that of the fountain. The inscription of the fountain is curious

tation of the gable of a church: it has six Ionic columns of red granite, taken from the Forum of Nerva. Between the columns are five niches, three large and two small. In the three large ones three cascades fall into an immense basin, and in the two small niches are two dragons, part of the armorial bearings of the pope, each of which pours out a stream of water into the same basin: the water is supplied from the lake of Bracciano, by the aqueduct called the Acqua Paola. The style of the fountain is not in the best taste, but the effect of the water can hardly be surpassed. The view from this fountain over the whole of Rome and the Campagna is one of the finest scenes imaginable.

Fontana del Tritone, or the Barberini Fountain, in the Piazza Barberini, the presumed site of the Circus of Flora. It is composed of four dolphins, supporting a large open shell, upon which sits a Triton, who blows up the water through a shell to a great height. It is the work of Bernini, and is much praised by his admirers.

Fontana delle Tartaruche, in the Piazza Mattei, so called from the four tortoises which ornament it. It has four bronze youthful figures in very graceful attitudes; one supports a vase, from which the water flows into the basin. The design is by Giacomo della Porta; the figures are by Taddeo Landini.

Fontana di Trevi, the largest and perhaps most celebrated fountain in Rome. It issues from the base of the immense Palazzo Conti, built by Clement XII. (Corsini) in 1735, from the designs of Niccolò Salvi. The water is made to fall over artificial rocks; above which in a large niche in the centre of the façade is a colossal figure of Neptune, standing in his car drawn by horses and attended by tritons. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea monsters; but the rock-work is grand, proportioned to the stream of water, and a *fit* basement for such architecture as a Castel d'acqua required, not for the frittered Corinthian which we find there." The Tritons, horses, &c., and other figures of the fountain, are by Pietro Bracci. The façade of the palace has four columns and six pilasters of travertine, of the Corinthian order; between the columns are statues of Salubrity and Abundance, sculptured by Filippo Valle; above them are two bas-reliefs, one by Andrea Bergondi, representing Marcus Agrippa, who brought the Aqua Virgo into Rome, the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of the aqueduct (p. 320). Between the pilasters are two rows of windows. The whole is surmounted by an attic, bearing an inscription in honour of Clement XII. This fountain is the spot where Corinne came to meditate by moonlight, when she was suddenly surprised by seeing the reflection of Oswald in the water.

Fountains of the Piazza Navona.—This piazza contains three fountains. Those at the extremities were erected by Gregory XIII. The triton holding a dolphin by the tail is by Bernini; but there is nothing in any of the figures to call for particular notice. The central fountain, which supports the obelisk brought from the circus of Romulus, was constructed by Bernini in the pontificate of Innocent X. It forms an immense circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained four river-gods, representing the Danube, the Ganges, the Nile, and the Plate. In grottoes pierced in the rock are placed a sea-horse on one side, and a lion on the other. The figures and the design of the whole fountain are almost below criticism; Forsyth calls it "a fable of Æsop done into stone." The Piazza Navona has been already mentioned under "Circus," as representing the site of the ancient Circus Agonalis, or Circus Alexandri. The form of the circus at one end may still be traced. During the summer months it is inun-

dated twice a week for the amusement of the people, when the appearance of the Piazza recalls the ancient Naumachia.

Fontana della Barcaccia, in the Piazza di Spagna, built in the form of a boat, from which it derives its name. It was designed by Bernini, who was compelled to adopt this form by the impossibility of throwing the water above the level of the boat. It has little beauty to recommend it, but is skilfully contrived, under the circumstances which controlled the artist in regard to the supply of water. The Piazza di Spagna is more celebrated for the magnificent staircase of travertine leading to the Trinità de' Monti, begun by Innocent XIII., from the designs of Alessandro Specchi, and finished by Francesco de Sanctis in the pontificate of Benedict XIII.

Fontana dell' Acqua Felice, called also the Fountain of Moses and the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. It has three niches. In the central one is a colossal statue of Moses striking the rock, by Prospero da Brescia, who is said to have died of grief at the ridicule excited by his performance. In the side niches are figures of Aaron, by Gio-battista della Porta, and of Gideon, by Flaminio Vacca. The fountain was formerly adorned by four lions: the two which remain are modern works in white marble; the others, of black Egyptian basalt, have recently been removed to the Egyptian museum in the Vatican. They were found in front of the Pantheon.

Fountains in the Piazza of St. Peter's.—These magnificent but simple vases are perhaps better calculated to give general pleasure than any other fountains in Rome. They were designed by Carlo Maderno. The water is thrown up to a height of about 9 feet, and falls back into a basin of oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray upon which the morning sun paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

Fountains of the Farnese Palace.—Like the fountains in the Piazza of St. Peter's, these are simple jets falling into magnificent basins of Egyptian granite, found in the Baths of Caracalla.

Fountain of the Ponte Sisto, placed opposite the Via Giulia, near the bridge from which it takes its name. This pretty fountain was constructed by Paul V., from the designs of Fontana. It is formed of two Ionic columns, sustaining an attic. From an aperture in the large niche the water falls in a solid body into a basin below. The design is simple, and free from the affectation which marks so many of the other fountains.

Fontana del Campidoglio, at the foot of the double staircase leading to the palace of the Senator on the Capitol. It was constructed by Sixtus V., and is ornamented with three ancient statues. That in the centre is a sitting figure of Minerva, in Parian marble, draped with porphyry: it was found at Cora. The colossal recumbent figures at the side are of Grecian marble, representing the Nile and the Tiber. They were found in the Colonna Gardens, and are referred by Nibby to the time of the Antonines.

Fountain of the Monte Cavallo, constructed by Pius VII., a simple but pretty jet, flowing from a noble basin of grey oriental granite, 25 feet in diameter, which was found in the Roman Forum, and brought to the Monte Cavallo by Pius VII., to complete the decorations of the piazza.

Piazze. — The P. di Spagna, P. Navona, P. del Popolo, and all the great squares in front of the principal churches, are sufficiently described in the accounts of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is the large attractive, though not the least celebrated of them all, the

Piazza del Pasquino, close to the entrance of the Braschi Palace, near the Piazza Navona.* It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient statue found here in the sixteenth century, and considered by Maffei to represent Ajax supporting Menelaus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Bandinucci, in his life of Bernini, tells us that it was considered by that sculptor one of the finest remains of antiquity in Rome. It derives its modern name from the tailor Pasquin, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquinade*, and has thus become European; but Rome is the only place in which he flourishes. The statue of Marforio, which formerly stood near the arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the museum of the Capitol, the pope wished to remove Pasquin also; but the Duke di Braschi, to whom he belongs, would not permit it. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Suessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before. It is said that his owner is compelled to pay a fine whenever he is found guilty of exhibiting any scandalous placards. The modern Romans seem to regard Pasquin as part of their social system: in the absence of a free press, he has become in some measure the organ of public opinion, and there is scarcely an event upon which he does not pronounce judgment. Some of his sayings are extremely broad for the atmosphere of Rome, but many of them are very witty and fully maintain the character of his fellow-citizens for satirical epigrams and repartee. When Mezzofanti was made a cardinal, Pasquin declared that it was a very proper appointment, for there could be no doubt that the Tower of Babel, "il Torre di Babel," required an interpreter. On the visit of the emperor Francis to Rome, the following appeared:—"*Gaudium urbis, Fletus provinciarum, Risus mundi.*" During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of two bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on two-thirds of the statues in the Vatican, was satirized by the exhibition of one of these little rolls, with the inscription, "*Munificentiâ Pii Sexti.*" The proceedings of Pius VI. were frequently treated by Pasquin with considerable severity. When the sacristy of St. Peter's was completed, the following inscription was placed over the principal door:—"*Quod ad Templi Vaticani ornamentum publica vota flagitabant, Pius VI. fecit,*" &c. Pasquin's reply was as follows:—

"Publica l mentiris; Non publica vota fuere,
Sed tumidi ingenii vota fuere tui."

Canova exhibited his draped figure of Italy for the monument of Alfieri, during the French invasion; Pasquin immediately exhibited this criticism:—

"Questa volta Canova l' ha sbagliato,
Ha l' Italia vestito, ed e spogliata."

Soon after the decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

"L'Altissimo in sù, ci manda la tempesta,
L'Altissimo qua giù, ci toglia quel che resta,
E fra le Due Altissimi,
Stiamo noi malissimi."

His satires frequently consist of dialogues, of which the following are fair examples:—

"I Francesi son' tutti ladri,
Non tutti—ma Buonaparte."

On the marriage of a young Roman,

called Cesare, to a girl called Roma, Pasquin gave the following advice:—"*Cave, Cæsar, ne tua Roma Respublica fiat!*" On the next day the man replied, "*Cæsar imperat!*" Pasquin, however, would not be outdone, and answered, "*Ergo coronabitur.*" His distich on the appointment of Holstenius and his two successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

"Præfuit hæreticus. Post hunc, schismaticus. At nunc
Turca præest. Petri bibliotheca, vale!"

Another remarkable saying is recorded in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, "Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?" *Contra folium, quod vento rapitur, ostendis potentiam tuam, et stipulam siccam persequeris?*

Basilicas.

There are seven Basilicas in Rome; four within the walls—St. Peter's, St. John Lateran, Santa Maria Maggiore, and Santa Croce in Gerusalemme; and three beyond the walls—San Paolo, San Lorenzo, and San Sebastiano. The first churches of the early Christians were undoubtedly those edifices which had been during the latter period of the empire the seats of the public tribunals, or courts of justice, under the general name of *Basilicæ*. On the establishment of the Christian faith, the first churches which were erected expressly for the new worship appear to have been built on the plan of these pre-existing edifices, probably on their very sites. Their design was at once simple and grand: the form was oblong, consisting of a nave and two side aisles, which were separated from the nave by a simple line of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. The walls above the arches were pierced with windows, by which the whole building was lighted. In some instances, as in the case of St. Apollinare in Classe, at Ravenna, the tribune, or *absis*, was raised above the level of the church, and covered with mosaics. Externally there was a squre building in front, called the quadriporticus, having a colonnade round each side of the square. The Roman basilicas have undergone numerous additions and alterations in modern times, and many of them have lost their characteristic features; but they still retain their ancient rank as metropolitan churches, and have other parishes subordinate to them. The old St. Peter's had all the peculiarities of the basilica; and for this reason the present building preserves its title, although all the features of the original construction have disappeared. We shall therefore commence our description of the churches with this most magnificent of Christian temples, which our great historian of the Decline and Fall of the Roman Empire designates as "the most glorious structure that ever has been applied to the use of Religion."

1. ST. PETER'S.—As early as A. D. 90, St. Anacletus, the bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on the site of the present structure, to mark the spot where the Apostle, after his crucifixion on the site of S. Pietro in Montorio, was interred, and where so many of the early Christians had suffered martyrdom. In 306, Constantine the Great built a basilica on the spot, which continued from that time to be the great attraction of the Christian world. The front of this basilica may be seen in Raphael's celebrated fresco, representing the Incendio del Borgo; the interior is introduced in the other, representing the coronation of Charlemagne. In the time of Nicholas V. (1450) it had fallen into ruin, that

pope had already begun a new and more extensive building on the plans of Bernardino Rossellini and Leon Battista Alberti, when the progress of the works was arrested by his death. Paul II. continued the design; but it was advancing very slowly at the accession of Julius II., who determined, with his accustomed energy, to resume the works on a systematic plan. Vasari tells us that he was animated to the task by the design for his tomb, which Michael Angelo had just completed. He accordingly secured the assistance of Bramante, who entered upon his duties in 1503, and began by pulling down half the walls which had been erected by his predecessors. His plan was a Latin cross, with a portico of six columns, and an immense cupola in the middle of the church, supported on four colossal pillars. In 1506 Julius II. laid the foundation of Bramante's building, under the pillar against which the statue of S. Veronica now stands. The four pillars, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. In the previous year Julius had been succeeded by Leo. X. The new pontiff appointed as his architects Giuliano Sangallo, Giovanni da Verona, and Raphael, who has left some very interesting letters relating to his appointment. Sangallo however died in 1517, and Raphael was carried off prematurely in 1520. Raphael's plan may be seen in Serlio's work upon architecture; but neither he nor his colleagues had done much more than invent new plans and strengthen the four pillars, which had been found too weak before the death of Bramante. Leo then employed Baldassare Peruzzi, who despairing of being able to meet the expense of Bramante's plan, changed the design from a Latin to a Greek cross. The death of Leo in 1521 checked the progress of the works, and his two immediate successors were unable to contribute in any material degree towards the execution of the design, so that Peruzzi was unable to do much more than erect the tribune, which was completed during the reign of Clement VII. The next pope, Paul III., on his accession in 1534, employed Antonio Sangallo, who returned to Bramante's plan of a Latin cross, and altered the arrangement of the whole building, as may be seen from his designs which are preserved in the Vatican, but he died before he could carry any of them into effect. The pope appointed Giulio Romano as his successor; but here again the same fatality occurred, and the death of that estimable artist in the same year prevented his entering on the engagement. The work was then committed to Michael Angelo, then seventy-two years of age. The letter conferring this appointment is still preserved. The pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michael Angelo. Several letters are in existence, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task; and one written to him by Vasari is well known, in which he advises him to "fly from the ungrateful Babylon, which was unable to appreciate his genius." Michael Angelo immediately returned to the design of a Greek cross, enlarged the tribune and the two transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off by death in 1563, at the age of 89. The chief peculiarity of his dome consisted in being double, a plan which was fortunately adopted by his successors, who finished it on the precise plans and measurements which he had himself laid down. Another part of his design was to build a Corinthian façade in the style of the Pantheon, which, combined with the Greek cross, would have allowed the whole dome to have been visible from

the front. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere to the plans of M. Angelo in every particular. Vignola constructed the two lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 600 workmen upon it night and day. When the dome was finally completed it was calculated that 30,000 lbs. weight of iron had been used in its construction. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. At his death, in 1601, the plan of Michael Angelo had been faithfully executed so far as the works had then advanced, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. (Borghese) succeeded to the popedom, and being desirous of seeing the whole building completed in his reign, pulled down all that was then standing of the old basilica, and laid the foundation of the new front in 1608. He employed Carlo Maderno, the nephew of Fontana, as his architect, who abandoned the plan of Michael Angelo, and returned to the Latin cross, as originally designed by Bramante. He also built the façade, which all critics concur in condemning as unworthy to the original design. Its great defect is the concealment of the dome, which is so much hidden by the front, that there is no point of the piazza from which it can be considered in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent, that the grandest feature of the building hardly seems to belong to it. Notwithstanding this defect, it can scarcely be doubted that Maderno has been more severely criticised than he deserved. The circumstances which controlled his design seem to have been altogether forgotten, for although the heavy balconies which intersect the columns of the façade lessen the effect and size, it is obvious that they were necessary for the papal benediction, and that any front in which they did not form an essential part would have been as great an anomaly as the balcony in our own St. Paul's, where it is not required. The judgment of Forsyth, which it has been the fashion to adopt without reflection, dwells on Maderno's works with a harshness of criticism, strangely in contradiction to his praise of the nave and vestibule. There is no doubt that the façade is faulty, and ill adapted to the dome; but an English traveller has so many examples of bad architecture at home, that he may well pause before he refuses any merit to the architect of such a work as the nave of St. Peter's. The plan of the Latin cross was not a novelty, but merely a return to the original plan of Bramante: a proceeding rendered necessary by the determination of the pope to include that portion of the site of the old basilica which had become sacred from its shrines, and which had been entirely excluded in the plan of Michael Angelo. The nave was finished in 1612; the façade and portico were finished in 1614; and the church was dedicated by Urban VIII., on the 18th November, 1626. Under Alexander VII., in 1667, Bernini began the magnificent colonnade which surrounds the piazza. Pius VI., in 1780, built the sacristy from the designs of Carlo Marchionni, gilded the roof of the interior, and placed the two clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the fabric by Urban VIII., the building occupied a period of 176 years; and if we include in the calculation the works of Pius VI., we shall find that it required three centuries and a half to bring the edifice to perfection, and that its progress during that period

extended over the reigns of no less than forty-three popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them. The excess to which this practice was carried is said, both by Catholic and Protestant writers, to have created that reaction which ended in the Reformation. The space covered by the buildings of St. Peter's is said to be 240,000 square feet; the original plan of Bramante would have covered 350,000 square feet, or about 8¼ English acres.

After this general sketch of the history of the edifice, we shall proceed to the details, beginning with the

Colonnades.—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the buildings on each side of the piazza, as these noble structures. They were built by Bernini, in the pontificate of Alexander VII. (1657-67), and are generally considered as his masterpiece. They form two semicircular porticos, 59 feet long and 61 feet high, supported by four rows of columns, arranged so as to leave sufficient room between the inner rows for the passage of two carriages abreast. The number of columns in the two porticos is 284, besides 64 pilasters. On the entablature are 192 statues of saints, each eleven feet in height. The whole structure and the statues are of travertine. The area inclosed by these colonnades measures in its greatest diameter 777 English feet. The colonnades terminate in two covered *galleries*, 360 feet long and 23 feet broad, which communicate with the vestibule of the Portico. These galleries are not parallel to each other, but form with the front an irregular square, which becomes broader as it approaches the portico. This arrangement tends considerably to diminish the effect of the building when seen from the extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the stranger can believe that there is a space of 296 feet from the point where the colonnades terminate to the portico of the basilica. On entering these galleries we see at the angles of the first flight of steps two statues of St. Peter and St. Paul, which are remarkable as the work of Mino da Fiesole.

The Façade is built entirely of travertine, from the designs, as we have already mentioned, of Carlo Maderno. It has three stories and an attic, with eight columns and four pilasters of the Corinthian order. Each story has nine windows, and is disfigured by the heavy balconies, from which the pope bestows his benedictions on the people at Easter. The columns are 8½ feet in diameter and 91 feet high, including the capitals. On the attic are thirteen colossal statues, 17 feet high, representing the Saviour and the Twelve Apostles. An inscription on the frieze of the entablature records the dedication of Paul V. The façade is 368 feet long and 145 feet high; but it is more adapted to a palace than to a church, and is ill calculated to harmonise with such a structure as the dome. Five open entrances lead into the magnificent *Vestibule*, 439 feet long, 65 feet high, and 47 broad, including the two extremities. At each end is an equestrian statue; that on the right is Bernini's affected statue of Constantine, that on the left is the Charlemagne of Cornacchini, both unworthy of such an architectural picture as that presented by the vestibule. Over the central entrance of the vestibule, and consequently opposite the great door of the basilica, is the celebrated mosaic of the Navicella, representing St. Peter walking on the sea sustained by the Saviour. It was executed by *Giotto* in 1298, assisted by his pupil Pietro Cavallini, and was placed over the east entrance to the quadriporticus of the old basilica. On the destruction of that basilica, the mosaic changed places several times, and was at length placed in its present position by Cardinal Barberini. It has suffered severely from repairs, and Lanzi says it "has been so much repaired, that it has lost

its original design, and seems to be executed by an altogether different artist." The original drawing for it is preserved in the church of the Capuccini. There are five doors leading into the basilica, corresponding with the entrances of the vestibule. The bronze doors of the central entrance, which are only opened on great festivals, belonged to the old basilica, and were executed in the pontificate of Eugenius IV., in the fifteenth century, by Antonio Filareta, and Simone, brother of Donatello. The bas-reliefs of the compartments represent the martyrdom of St. Peter and St. Paul, and some events in the history of Eugenius IV., particularly the coronation of the Emperor Sigismund and the council of Florence, which took place in his reign. The bas-reliefs of the framework are by no means in character with the building; they represent satyrs, nymphs, and various mythological subjects, among which Leda and her swan, Ganymede, &c., may be recognised. Near this doorway are three inscriptions, containing the bull of Boniface VIII., in 1300, granting the indulgence proclaimed at every recurrence of the jubilee; the verses composed by Charlemagne on Adrian I.; and the donation made to the church by S. Gregory II. One of the adjoining doors, which is walled up and marked by a cross in the middle, is the *Porta Santa*, which is pulled down by the pope in person on the Christmas-eve of the jubilee, which has taken place every twenty-five years since the time of Sixtus V. The pope begins the demolition of the door by striking it three times with a silver hammer, and after the end of the ceremony the dates of the two last jubilees are placed over the entrance. The last took place in 1825, in the pontificate of Leo VIII.; the next will consequently fall in 1850.

The Interior, in spite of all the criticisms of architects, is worthy of the most majestic temple of the Christian world. Whatever may be the defects of particular details, whatever faults the practised eye of an architect may detect in some of the minor ornaments, we believe that the minds of most persons who enter it for the first time are too much absorbed by the unrivalled unity of its proportions to listen to any kind of criticism. The one great defect is the apparent want of magnitude which strikes every one at first sight. The mind does not at once become conscious of its immensity, and it is only after its component parts have been examined, and perhaps only after several visits, that the gigantic scale of the building can be appreciated. There can be no doubt that the colossal size of the statues contributes in a great degree to diminish the apparent magnitude of the building; the eye is so unaccustomed to figures of such proportions that they supply a false standard by which the spectator measures the details of the building without being sensible of the fact.

"But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power, glory, strength, and beauty—all are aisled
In this eternal ark of worship undefiled.

Enter: its grandeur overwhelms thee not;
And why? it is not lessen'd; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow."
Childe Harold.

The measurements of St. Peter's have been stated very differently by the different authorities; perhaps because sufficient distinction has not been drawn between the Roman and the French foot and the palm. On the pavement of the nave is a line on which are marked the respective lengths of St. Peter's and five other churches; St. Peter's is there stated to be 837 palms, which, calculating the palm at 8⅓ inches, will give 610 English feet 4 inches; St. Paul's, London, 710 palms (517 feet 8 inches); Milan Cathedral, 606 palms (441 feet 10

inches); St. Paul's, Rome, 572 palms (417 feet); St. Sophia, Constantinople, 492 palms (358 feet 9 inches). These measurements are very probably only an approximation to the truth; and indeed it would be difficult to find any building of great magnitude in which all the authorities agree in regard to size. The following are the measurements of the different parts of St. Peter's, in English feet, which will be found, we believe, to come nearest to the truth. The length of the interior, from the main entrance to the end of the tribune, exclusive of the thickness of the walls, is nearly 602 English feet. The height of the nave near the door is 150 feet, the width at this portion is 77½ feet. Towards the baldacchino the width increases to 89 feet. The width of the side aisles is 21 feet; and their height 47 feet. The length of the transepts, from wall to wall, is 445 feet. The height of the baldacchino, from the pavement to the top of the cross, is 93 feet. The circumference of the four great pillars which support the dome, is 232 feet. The diameter of the cupola, from the external walls, is 193 feet. The height of the dome, from the pavement to the base of the lantern, is 400 feet; from the pavement to the top of the cross outside, 430 feet. According to these measurements, St. Peter's exceeds St. Paul's Cathedral, in length, by 84 feet; in height to the top of the cross, by 60 feet; and in the diameter of the cupola, including the thickness of the walls, by 48 feet.

The nave is vaulted, and ornamented with sunk coffers, richly decorated with gilding and stucco ornaments. Eight massive piers, supporting four arches, separate the nave from each side aisle. Each pier is faced with two Corinthian pilasters of stucco, having a double row of niches between them; the lower niches contain colossal statues of saints, the founders of different religious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to break the general effect by their interrupting lines, and reduce the side aisles to the appearance of passages. With the exception of the pilasters, the walls and piers are generally faced with plates of marble, richly varied with medallions and other sculptures, which it would require pages to notice in detail. Many of the upper decorations are in stucco; the two recumbent Virtues over each arch are of this material. The pavement is entirely composed of marbles, arranged under the direction of Giacomo della Porta and Bernini. The *Vases* for the holy water, sustained by cherubs, give a striking example of the immense scale of the building, and the proportion of its component parts. On entering the church, the cherubs appear of the ordinary size, and it is only when they are approached or compared with the human figure, that they are found to be six feet high.

The Dome is the great object which commands the admiration of the stranger who visits St. Peter's for the first time. Its measurements have already been given. Nothing can surpass the magnificence of its stupendous vault, resting on the four colossal piers; and no language can do justice to its sublime effect. The surprise of the beholder is increased by the recollection that there is another outer cupola, and that the staircase which leads to the summit passes between them. Each of the four piers has two niches, one above the other. The lower ones contain the statues of S. Veronica, holding the Sudarium, by *Francesco Mochi*; S. Helena with the Cross, by *Andrea Bolgi*; S. Longinus, the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew, by *Fiammingo* (Du Quesnoy). Each of these [illegible] feet high. The St. Andrew is the only one which possesses merit as a work of art: the other three, like all the statues in St. Peter's, with the exception of some of the recent monumental figures, are in the worst style of the decline of art. Above them are four balconies, in which are preserved the relics of the saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impres-

sion of the Saviour's features, which is shown with so much ceremony to the people during the holy week. In the balcony over St. Helena is preserved a portion of the true cross, and in that over St. Andrew is the head of the saint: the lance of S. Longinus, formerly kept in the balcony over his statue, is now preserved, with numerous other relics, in that of S. Veronica. No one is allowed to visit these relics who has not the rank of a canon of the church; and it is said that the sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The spiral columns in the niches are said to have been brought by Titus from the Temple at Jerusalem: they belonged to the old basilica. Above these niches, on the spandrils of the arches, are four medallions, representing in mosaic the *four Evangelists*, with their emblems; the length of the pen in the hand of St. Mark is said to be six feet long. On the frieze above, running round the whole circumference, is the following inscription in mosaic; the letters are also said to be six feet long: TV . ES PETRVS . ET . SVPER . HANC . PETRAM . AEDIFICABO . ECCLESIAM . MEAM . ET . TIBI . DABO . CLAVES . REGNI . COELORVM. The *drum* of the cupola is filled with thirty-two coupled pilasters of the Corinthian order, with sixteen windows. The concave above is divided into sixteen compartments, ornamented with gilded stuccoes and mosaics, representing the Saviour, the Virgin, and different saints. On the ceiling of the lantern is a mosaic of the Almighty, from a painting of Cav. [illegible] "The cupola," says Forsyth, "is [illegible] viewed in its design, its [illegible] its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The very air seems to eat up all that is harsh or colossal, and leaves us nothing but the sublime to feast on:—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot. The four surrounding cupolas, though but satellites to the majesty of this, might have crowned four elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light."

The *Baldacchino*, or grand canopy covering the high altar, stands immediately under the dome. It is of solid bronze, supported by four spiral columns of the composite order, and covered with the richest ornaments, many of which are gilt. It is 93 feet high to the summit of the globe and cross. It was cast by *Bernini* in 1633 out of the bronze stripped from the Pantheon by Urban VIII., of the Barberini family, whose armorial device, a *bee*, may be recognised on all parts of the work. The cost of the gilding alone is said to have been 40,000 scudi; the cost of the whole canopy was 100,000 scudi, nearly 23,000*l*. The weight of the four spiral columns is said to be 186,000 lbs. The *High Altar*, under the baldacchino, stands immediately over the grave of St. Peter. The altar is only used on solemn ceremonies when the pope officiates in person. The *Confessional* is surrounded by a circular balustrade of marble; from this are suspended 112 lamps, which are constantly burning night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the kneeling Statue of Pius VI., one of the finest works of *Canova*: the pope is represented praying before the tomb of the Apostle: the attitude and the position of the figure were prescribed by Pius himself during his captivity; but the propriety of placing any statue in a place of such peculiar sanctity has been much questioned, and is said to have been greatly regretted by Canova himself. On the right side of the nave, placed against the last pier, opposite the Confessional, is the well-known bronze *Statue of St. Peter*, sitting in a chair, with the right foot extended. On entering the basilica, the people kiss the toe of this foot, pressing their forehead against it after each salutation. Some

antiquaries state it was cast by St. Leo, out of the bronze statue of Jupiter Capitolinus, and other writers of more recent date assert that it is the identical statue of Jupiter himself, transformed into that of the Apostle by the mandate of the pope. The attitude certainly corresponds with that of Jupiter Capitolinus, as we see it represented on medals still extant; but beyond this the statement is entirely unsupported. The rude execution of the figure seems conclusively to prove that it is not a work of classical art; and it seems much more likely to belong to the early ages of christianity, when sculpture, like architecture, was copied from the heathen models.

The Tribune, said to be decorated from the designs of Michael Angelo, is very rich in ornaments: it contains the famous chair of bronze, called the *Chair of St. Peter*, which incloses the identical chair in which, according to the Church tradition, St. Peter and many of his successors officiated. The bronze covering was executed by *Bernini* in 1667, and is full of ridiculous conceits. It is supported by four fathers of the Church,—St. Augustin and St. Ambrose of the Latin, and St. Chrysostom and St. Athanasius of the Greek Church.

The Monuments, with the exception of those of recent date, are quite unworthy of St. Peter's as works of art. Many of them are deformed by allegorical figures in the worst style of the school of Bernini, and are entirely beneath criticism. The altars of the chapels in both of the side aisles are, with few exceptions, decorated with mosaic copies of well-known pictures. Some of the subjects perhaps might have been better chosen, but as a whole it is difficult to imagine a series of mosaics more beautifully executed. We shall notice the most remarkable of these, and the principal tombs, in making the circuit of the basilica. Beginning from the tribune, on the right of St. Peter's chair, is the mausoleum of Paul III. (Farnese), by *Guglielmo della Porta*, assisted, it is said, by the advice of Michael Angelo. The statue of the pope is of bronze: the two allegorical female figures, representing Prudence and Justice, are of marble. The Justice is said to have been so beautifully modelled, that circumstances occurred that rendered drapery necessary, which was added in bronze by Bernini. On the opposite side of the tribune is the monument of Urban VIII. (Barberini). The statue of the pope is of bronze; those of Justice and Charity are in marble, and are classed among *Bernini's* most successful figures.—Proceeding onwards towards the south side of the building by the right transept, the first mosaic we meet with is a copy from Francesco Mancini's St. Peter healing the lame. Opposite to it is the tomb of Alexander VIII., of the Ottoboni family, by *Angelo Rossi*: it has a bronze statue of the pope, and two marble figures of Religion and Prudence. Near it is the altar of St. Leo, containing the immense bas-relief by *Algardi* representing the pope threatening Attila with the vengeance of St. Peter and St Paul for entering Rome: it was long considered a masterpiece of art, and is perhaps the largest bas-relief ever executed. In front of it is the tomb of Leo XII. (della Genga), with an inscription written by himself. Further on towards the transept is the tomb of Alexander VII. (Chigi), the last work of *Bernini*. The pope is represented kneeling, surrounded by four allegorical figures of Justice, Prudence, Charity, and Virtue. Opposite this tomb is a finely-coloured oil painting on slate by *Francesco Vanni*, representing the Fall of Simon Magus; it is almost the only oil painting in the basilica. In the south transept is the tomb of Pius VII., by *Thorwaldsen*, erected at the cost of his patriotic and enlightened minister, Cardinal Consalvi. The pope is represented in a sitting posture between the figures of Power and Wisdom; but the tomb is not regarded as worthy the genius of its great sculptor or the merits of the most benevolent and virtuous Pontiff who ever wore the tiara. At the middle altar of this transept is a mosaic copy of the Cru

cifixion of St. Peter, from the celebrated picture of Guido. The mosaic of the Incredulity of St. Thomas at the adjoining altar is from a picture by Camuccini. Farther on is the mosaic of Ananias and Sapphira, from Roncalli's picture in S. Maria degli Angeli. On the side of the great pier of the cupola is the mosaic copy of Raphael's Transfiguration. Under the arcade opposite this altar is the tomb of Leo. XI., of the Medici family, by *Algardi*, with a bas-relief representing the abjuration of Henry IV. of France. Near it is that of Innocent XI. (Odescalchi), by *Monot*, a French artist, with a bas-relief representing the Turks raising the siege of Vienna, and two marble figures of Religion and Justice. The *Capella del Coro* near this is well known as the chapel in which divine service is daily celebrated. It has three rows of stalls and two fine organs; the cupola is covered with mosaics, and the walls and ceiling are richly decorated with gilding and stucco ornaments, from the designs of *Giacomo della Porta*. The mosaic altarpiece of the Conception is a copy of the picture by Pietro Bianchi in Sta. Maria degli Angeli. Under the arcade of this chapel is the tomb of Innocent VIII., of the Cibo family: it is entirely of bronze, and is a simple and very graceful work of *Antonio Pollajuolo*. Opposite, is the plain stucco monument of Pius VIII. (Castiglione); the place it occupies is appropriated as the temporary resting-place of the last pontiff, whose body remains here until the death of his successor. A more appropriate tomb for Pius VIII. is now in progress, at the cost of the cardinals whom he raised to the Sacred College during his brief pontificate. The *Chapel of the Presentation* contains a mosaic copy of the Presentation of the Virgin by Francesco Romanelli, now in Sta. Maria degli Angeli. Close to this chapel are two monuments which must not fail to interest the English traveller. The first on the right hand, is the tomb of Maria Clementina Sobieski, wife of the Pretender James III., called among her titles Queen of Great Britain, France, and Ireland: she died at Rome in 1755. It is a porphyry sarcophagus with alabaster drapery and a Genius holding a medallion portrait of the queen in mosaic: it was designed by *Filippo Barigioni*, and executed by *Pietro Bracci*, at the expense of the "Fabbrica" of St. Peter's. Opposite to this, is *Canova's* celebrated *Monument of the Stuarts*. It is a simple representation of the entrance to a mausoleum guarded by genii: the effect is feeble, and perhaps unworthy of Canova's fame. The principal expense of this monument was defrayed from the privy purse of George IV. The following is the inscription: JACOBO III. JACOBI II. MAGNÆ BRIT. REGIS FILIO, KAROLO EDVARDO, ET HENRICO, DECANO PATRVM CARDINALIVM, JACOBI III. FILIIS, REGIÆ STIRPIS STVARDIÆ POSTREMIS, ANNO MDCCCXIX. "Beneath that unrivalled dome," says Lord Mahon, "lie mouldering the remains of what was once a brave and gallant heart; and a stately monument from the chisel of Canova, and at the charge, as I believe, of the house of Hanover, has since arisen to the memory of JAMES THE THIRD, CHARLES THE THIRD, AND HENRY THE NINTH, KINGS OF ENGLAND,—names which an Englishman can scarcely read without a smile or a sigh! Often at the present day does the British traveller turn from the sunny crest of the Pincian, or the carnival throng of the Corso, to gaze in thoughtful silence on that mockery of human greatness, and that last record of ruined hopes! The tomb before him is of a race justly expelled; the magnificent temple that enshrines it is of a faith wisely reformed; yet who at such a moment would harshly remember the errors of either, and might not join in the prayer even of that erring church for the departed, 'REQUIESCANT IN PACE!'" The chapel of the Baptistery, the last on this side of the basilica, contains the porphyry sarcophagus of the emperor Otho II., which now serves as a baptismal vase. The mosaic of the Baptism of Christ is a copy from Carlo Maratta; the St. Peter baptising the gaolers in the Mamertine prisons is

from Passeri; and the Baptism of the Centurion is from a picture by Procaccini.—In the north side aisle, beginning from the entrance door, the first chapel is called the *Capella della Pietà*, from the celebrated *Pietà* by *Michael Angelo*, a marble group representing the Virgin with the dead body of the Saviour on her knees. It was one of the great sculptor's first works, being executed when he was only in his twenty-fourth year, at the expense of the French ambassador, Cardinal Jean Villiers, abbot of St. Denis. The critics of Michael Angelo's own time objected to the youthful appearance of the Virgin, and to the Son being represented older than the mother; but he justified it on the ground that it afforded an additional proof of the pure and spotless character of the Virgin. The group is not seen to advantage in its present position, and indeed seems lost: some portions of it are extremely beautiful, and it is much to be regretted that it is not better placed. Michael Angelo has written his name on the girdle of the Virgin; it is said to be the only work on which he has inscribed his name. In the celebrated letter written by Francis I. to Michael Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this Pietà and the statue of Christ in S. Maria sopra Minerva are particularly mentioned. The king entreats M. Angelo to sell to the bearer of his letter, who was no other than the painter Primaticchio, some works of the same kind, "pour l'amour de moi," and describes these productions "comme de choses que l'on m'a asseuré estre des plus exquises et excellentes en votre art." On each side of the high altar are two small chapels: the one on the right, built from the designs of Bernini, has a crucifix sculptured by Pietro Cavallini, and a mosaic by *Cristofani*, representing St. Nicholas of Bari. The other chapel, called the *Capella della Colonna Santa*, contains a column said to have been brought from the Temple at Jerusalem, and to be the one against which the Saviour leaned when he disputed with the doctors. It contains also a marble Sarcophagus formerly used as a baptismal font, bearing the name of Anicius Probus, prefect of Rome in the fourth century of our era. It has five compartments with bas-reliefs representing Christ and the apostles; and though highly interesting as a christian monument, is less remarkable as a work of art than the sarcophagus of Junius Bassus in the subterranean chapel. In the aisle, opposite the tomb of Innocent XIII., is the monument of Christina, queen of Sweden, who died at Rome in 1689. It was erected by Innocent XII., from the designs of *Carlo Fontana*, and is ornamented with a bas-relief by *Teudon*, a French artist, representing the queen's abjuration of Protestantism in the cathedral of Innspruck, in 1655. The mosaic at the altar of St. Sebastian is a copy of the picture in S. Maria degli Angeli, representing the martyrdom of the saint, by Domenichino. Near it, under the arcade, are two tombs: one is that of Innocent XII. by *Filippo Valle*, in which the pope is represented as a sitting figure, supported by Charity and Justice: the other is the tomb of the Countess Matilda, by *Bernini*; she died in 1115, and was buried in the Benedictine monastery near Mantua, but Urban VIII. removed the body to St. Peter's in 1635. The bas-relief on the front of the sarcophagus represents Gregory VII. giving absolution to the Emperor Henry IV., in the presence of the countess. The *Chapel of the SS. Sacramento* contains, among other rich ornaments, a beautiful tabernacle of lapis lazuli and bronze gilt in the form of Bramante's circular temple of S. Pietro in Montorio. The altarpiece of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco bas-reliefs and mosaics of the roof and cupola. This chapel contains the tomb of Sixtus IV. (della Rovere) in bronze, ornamented with bas-reliefs by *Antonio Pollajuolo*. Julius II., of the same family, is buried by the side of this monument; the wish of the ambitious pontiff to be interred in the tomb constructed for him by Mi-

chael Angelo in S. Pietro in Vincoli having never been fulfilled. Under the adjoining arcade, on the right hand, is the tomb of Gregory XIII., of the Buoncompagni family, the well-known reformer of the calendar: it is by *Camillo Rusconi*, and is a very inferior work; the statue of the pope is supported by Religion and Power. The bas-relief in front represents the correction of the calendar. Opposite is the tomb of Gregory XIV. (Sfrondati), all of which is stucco except the statues of Faith and Justice. The mosaic on the altar of the great pier is a copy of Domenichino's Communion of St. Jerome. The *Chapel of the Madonna*, founded by Gregory XIII., was designed by Michael Angelo, and built by Giacomo della Porta. The cupola is covered with mosaics designed by Girolamo Muziani, which have been highly praised. In this chapel St. Gregory Nazianzen is buried. Near it is the tomb of the illustrious Benedict XIV. (Lambertini), by *Pietro Bracci:* it has a statue of the pope, with two figures of Science and Charity. This learned pontiff, the preceptor of Metastasio, was worthy of a monument by the first artists in Italy.—In the transept are some mosaics and statues which may be briefly noticed: the Martyrdom of SS. Processo and Martinian, a mosaic copy from Valentin; the Martyrdom of St. Erasmus, from Pousin; St. Wenceslaus, king of Bohemia, from Caroselli; the statues of S. Jerome, by *Pietro Bracci*; S. Cajetan, by *Carlo Monaldi*; S. Giuseppe Calasanzio, by *Spinazzi*; and S. Bruno, by *Stolditz*. The mosaic of the Navicella, representing the Saviour coming to save St. Peter from the waves, is from a picture by Lanfranco. Opposite to the altar is the magnificent Tomb of Clement XIII. (Rezzonico), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the first work which established Canova's fame, and is still considered by many as his masterpiece; it was finished in his thirty-eighth year, after eight years' labour. The pope, a fine expressive figure, is represented praying; on one side is the genius of Death sitting with his torch reversed,, the most perfect statue in St. Peter's; on the other is the figure of Religion holding the cross; the golden rays encircling her head are objectionable additions to the figure, and do not relieve the heaviness for which it is remarkable. The lions at the angles have received unqualified admiration; the one sleeping ranks among the finest efforts of the modern chisel. The mosaic beyond it is a copy of the St. Michael by Guido. The mosaic of S. Petronilla, copied from Guercino, is considered the finest work of this class in St. Peter's. The tomb of Clement X., of the Altieri family, near it, is by *Rossi:* the statue of the pope is by *Ercole Ferrata*.

The *Grotte Vaticane*, the subterranean chapel. Formerly no woman was allowed to enter this part of the building without permission from a cardinal, except on Whitsunday, when men were excluded. This subterranean chapel is that portion of the old basilica which stood over the tombs of the early martyrs; and so carefully has it been preserved in all the alterations and buildings of the present edifice, that the original floor has never been touched. The circular corridor of the Grotte contains the chapel of the Confession, immediately under the high altar of the basilica above. It is ornamented with bronze bas-reliefs, illustrating the history of St. Peter and St. Paul, and the walls are lined with rich marbles and other decorations. The *Tomb of St. Peter* is immediately below the altar. Several personages of interest or eminence are interred here. Among them are Adrian IV. (Nicholas Breakspeare), the only English pope who ever sat in the chair of St. Peter's, he died at Anagni in 1159; Boniface VIII.; Nicholas V.; Urban VI.; Pius II.; Charlotte, queen of Jerusalem and Cyprus; the Emperor Otho II.; and the last representatives of the royal family of Stuart, who are styled in the inscription, James III., Charles III., and Henry IX., kings of England. The monument of Boniface VIII. is attributed by Vasari

to *Arnolfo di Lapo*. One of the most remarkable objects in this subterranean chapel is the sarcophagus of Junius Bassus, prefect of Rome, who died A.D. 359. It is a fine example of the sculpture of the period, and is one of the most interesting Christian monuments in existence. It is of Parian marble, and is supposed to have been executed at Constantinople. Its front presents ten bas-reliefs, arranged in two rows of five each. They are separated by columns, all of which are spiral except those of the two central compartments. The subjects of the bas-reliefs are taken from the Old and New Testaments; some of them are rather obscure, but those representing Adam and Eve after the fall, Daniel in the lion's den, and Christ before Pilate, may easily be recognised.

The Sacristy, built by Pius VI. from the designs of Carlo Marchionni (1775), consists of three noble halls, decorated with a richness of ornament scarcely inferior to that of St. Peter's. Among its paintings may be noticed the Madonna and Child with St. John, by *Guido*, and the Saviour giving the keys to St. Peter, by *Muziani*. The marble statue of Pius VI. is by *Agostino Penna*, the Roman sculptor.

Ascent of the Dome.—By a recent regulation no person is allowed to ascend without an order from the office of the cardinal secretary of state. There is no difficulty in obtaining this permission, but one of the party is required to sign it, rendering himself responsible for the conduct of all his party, and for any accident that may befall them. The ascent to the summit is the only means by which any idea can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A broad paved staircase *a cordoni* leads us to the roof by so gentle an ascent that horses traverse it with their loads. The roof seems like a little village of workmen; the two octagonal cupolas which rise above it to the height of 136 feet, and the smaller ones which cover the side chapels, and are not seen at all from below, are here found to be of great size. The houses of the workmen, who are constantly employed in the repairs of the edifice, and a fountain of water which is always flowing, increase the illusion of the scene; and as we traverse the enormous leads, it is almost impossible to believe that we are walking on the summit of a building. A long series of passages and staircases carries us from the roof to the different stages of the dome, winding between its double walls, and opening on the internal galleries, from which the stranger may look down on the altar below. It is from this spot that we learn to appreciate the stupendous size and proportions of the building. The people moving on the pavement scarcely look like human beings, and the mosaics of the dome, which seemed from below to be minute and delicate works, are found to be coarsely executed in the only style which could produce effect at such a distance.

We can scarcely wonder, while examining the immense mass at this elevation, that fears have often been entertained for the safety of the dome, and that it has been repeatedly strengthened with bands of iron. It appears from the opinion of numerous architects that there has been an extensive settlement of the drum on the pendentives, and the dome at the present time is encircled with six bands of iron, five in the drum, one at the point where the arch begins to spring, and two on the dome. These precautions seem to have removed all cause for alarm; and it is generally admitted that the building is perfectly secure, and that no grounds whatever for apprehension now exist. The cost of keeping up the repairs is enormous; the annual expenses of the fabric, including the salaries of the officials, is said to amount to 30,000 scudi, upwards of 6200*l*. The staircases from this point lead to the top of the lantern, from which another flight takes us to the base of the ball, where a railing invisible from below, allows us to enjoy the magnificence of the prospect. The *ball* of bronze gilt is 7½ feet in diameter, and large enough to hold sixteen

persons. A small iron ladder winds round the exterior of the ball and leads to the cross, which is 16 feet in height. The view from the balcony below the ball is one of the finest scenes in Europe. The whole of Rome with her desolate Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the city which may not easily be distinguished, and the leading features of the Apennines are nowhere seen to such advantage.

The *Illuminations* of St. Peter's during the Holy Week are too well known to require a detailed description. To those who have witnessed them the impression produced by their magnificent display is too strong to be obliterated; and those for whom the spectacle is yet in store will find that any description falls far short of the reality. Every column, cornice, and frieze, the bands of the dome, and all the details of the building to the summit of the cross, are lit up with lines of lamps, and its gigantic architecture stands out against the dark sky in a complete firmament of fire. The illuminations are repeated at the Festival of St. Peter's on two successive evenings, and are said to cost 1000 crowns. Eighty men are employed in lighting the lamps: they receive the sacrament before they ascend; but considering the hazardous nature of their task, the number of accidents is very small. There are two illuminations on each evening, the first, called the *silver* illumination, consists of 4100 lanterns; the second, called the *golden* illumination, begins at 8 o'clock, at the first stroke of which 1175 lamps are lighted so instantaneously that it seems the work of enchantment. The whole process is generally completed before the clock has struck the hour, or in about eight seconds: the entire building is then lit up by no less than 5875 lamps. The effect of the illuminations of the interior is well described by Forsyth:—"No architecture ever surpassed in effect the interior of this pile when illuminated at Easter by a single cross of lamps. The immediate focus of glory, all the gradations of light and darkness, the fine or the fantastic accidents of this chiaro-scuro, the projection of fixed or moving shadows, the sombre of the deep perspectives, the multitude kneeling around the pope, the groups in the distant aisles—what a world of pictures for men of art to copy or combine! What fancy was ever so dull, or so disciplined, or so worn, as to resist the enthusiasm of such a scene! I freely abandoned myself to its illusions, and ranging among the tombs, I sometimes mistook remote statues for the living."

The principal *Ceremonies* and Religious Services in St. Peter's and the Sistine Chapel are the following:—JANUARY 1st. Grand mass at 10 A.M., in the Sistine chapel, by the pope in person, unless when the pope resides on Monte Cavallo, when it is celebrated in the private chapel of that palace. This applies to all the ceremonies except those at Easter and Christmas, and at the Festival of St. Peter. 5th. Vespers in the same, at 3 P.M. 6th. *The Epiphany;* high mass in the same, at 10 A.M. FEBRUARY 2nd. *Purification of the Virgin;* high mass by the pope in person, and the ceremony of blessing the Candles. On *Ash Wednesday*, high mass, and the sprinkling of ashes on the heads of the Cardinals. MARCH and APRIL.—*Holy Week. Palm Sunday;* high mass in the Sistine chapel at half-past 9 A.M., by the pope in person, and the ceremony of blessing the Palm branches. *Wednesday in Holy Week;* at 5 P.M. the first *Miserere* of Allegri is chanted in the Sistine chapel, in the presence of the pope and cardinals. *Thursday;* high mass in the same, at 9 A.M.; after which the pope administers the sacrament in the Capella Paolina, pronounces his benediction from the balcony of St. Peter's, washes in the Sala della Lavanda the feet of the twelve aged priests, and waits upon them at table. Previous to the benediction one of the cardinals curses all Jews, Turks, and heretics, by bell, book,

and candle. At 5 P.M. the second *Miserere* in the Sistine chapel. Previous to this a cardinal administers the Penitenza Maggiore in St. Peter's, and gives absolution for mortal sins which cannot otherwise be absolved. After the *Miserere* the cross of fire, 18 feet in length, is exhibited over the confessional in St. Peter's, in the presence of the pope and his whole court: the exposition of the relics follows. *Good Friday;* the Adoration of the Cross in the Sistine chapel, at half-past 9 A.M., and the procession to the Capella Paolina, followed by high mass in the Sistine by the pope in person. The last *Miserere* is chanted in the evening at 5 P.M., in the Sistine chapel; the cross of fire, as on the preceding evening in St. Peter's, in the presence of the pope. *Saturday;* high mass as before in the Sistine chapel. *Easter Sunday*, the grandest festival of the year; high mass in St. Peter's by the pope in person, at 10 A.M.; at noon, the benediction from the balcony of St. Peter's; in the evening the illuminations of St. Peter's, and the girandola from the Castle of St. Angelo. MAY.—*Whitsunday;* high mass in the Sistine chapel when the pope resides at the Vatican; it is sometimes performed at S. Maria Maggiore. After 12 o'clock females are allowed to visit the Grotte Vaticane, or subterranean chapel. *Corpus Domini;* the solemn procession of the SS. Sacramento, in which the pope and all the clergy take part. JUNE 28th.—*The Eve of the Festival of St. Peter and St. Paul;* at 6 P.M., vespers in St. Peter's in the presence of the pope; the subterranean chapel is thrown open on this occasion; the illuminations of St. Peter's and the girandola on the Castle of St. Angelo take place on this and the succeeding evenings. 29th. High mass in St. Peter's by the pope in person, at 10 A.M. At 3, vespers in St. Peter's, in the presence of all the cardinals. NOVEMBER 1st. High mass by the pope in person at 10 A.M., in the Sistine chapel. At 3 P.M., vespers for the dead in the same, in the presence of the pope and the whole court. 2nd. High mass at 10 A.M. by the pope, in commémoration of the dead. 3rd and 5th. A similar ceremony for deceased popes and cardinals. DECEMBER. *First Sunday in Advent;* high mass in the Sistine chapel, and procession of the pope to the Capella Paolina, which is illuminated for the occasion. On each Sunday in Advent divine service is performed in the pope's chapel, either at the Vatican or the palace on Monte Citorio. 8th. *Conception of the Virgin;* high mass in the Sistine chapel. 24th. *Christmas Eve;* vespers in the Sistine chapel at 5. At 8 P.M. high mass, generally in the presence of the pope, which lasts till midnight. The pope on this occasion blesses the hat and sword, which he afterwards sends as a present to some Catholic prince. 25th. *Christmas Day;* grand mass at 10 A.M. in St. Peter's by the pope in person, attended by the cardinals, the clergy, and the whole court. 26th. Mass at 10 A.M. in the Sistine chapel, in honour of St. Stephen. 27th. A similar service in honour of St. John the Evangelist. 31st. Vespers in the Sistine chapel, at which the pope is generally present.—Vespers are performed daily in the Capella del Coro, in St. Peter's, at 3 P.M., in the presence of a cardinal: they are much frequented by strangers on account of the fine music by which they are generally accompanied.

The admission to the Sistine chapel at the ceremonies of the holy week is by tickets, which may be procured through any cardinal or ambassador, and through the consul or banker. Admission to the *loggia* of the ambassadors and princes during the illuminations is only to be obtained on application to the major-domo. To see the girandola, places in the Palazzo Altoviti may be secured at a scudo for each seat. The fees for seeing St. Peter's amount to several pauls; there are separate sacristans for the crypts, the dome, &c., each of whom expects two pauls.

2. *Basilica of St. John Lateran.*—This celebrated basilica occupies the

site of the house of the senator Plautius Lateranus, from whom it derives its name. He is mentioned by Tacitus as concerned in the conspiracy of Piso, for which he was put to death by Nero. The site afterwards passed into the family of Marcus Aurelius, who was born near the palace. In the fourth century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then founded this basilica, assisting with his own hands to dig the foundations. It was long regarded as the first of Christian churches, and the inscription over the door calls it *omnium urbis et orbis Ecclesiarum Mater et Caput.* The chapter of the Lateran still takes precedence over that of St. Peter's; the ceremony of the *possesso*, or taking possession of the Lateran palace, is one of the first forms observed on the election of a new pope, whose coronation invariably takes place in this basilica. It is one of the four basilicas which have a "Porta Santa," so that for 1500 years it has preserved its rank and privileges. It is also remarkable for the five general councils which have been held here, and to which we shall recur hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was restored by this pope, and subsequently enlarged and remodelled by many of his successors. Sixtus V. added the portico of the Scala Santa from the designs of Fontana, and Clement VIII. enlarged the transepts and side aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with [illegible], and surrounded the granite columns with [illegible] piers. Clement XII. Corsini completed the work of [illegible] in 1734, by adding the principal façade, from the designs of the Florentine architect Alessandro Galilei. After these numerous restorations and capricious changes it will hardly be expected that the basilica has preserved much of its original character. The façade is a fine example of the architecture of the last century: it is built entirely of travertine, and has four large columns and six pilasters of the composite order sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and ten saints. Between the columns and pilasters are five balconies; from that in the centre the pope pronounces his benediction on the people on Ascension Day. The whole front is broken into ornaments and details, which lessen the general effect, and make the style seem better adapted to a theatre than a church. In the vestibule is a marble statue of Constantine, found in his baths on the Quirinal, and bearing ample evidence of the decline of art. There are five entrances to the basilica; the middle one has a bronze door, said to have been brought by Alexander VII. from the ruins of the Æmilian basilica, on the site of the church of S. Adriano, in the Forum; the next door is the Porta Santa, and is of course walled up. *The interior* has lost the distinctive characters of the basilica under the hands of Borromini; the roof and walls are covered with medallions and stucco ornaments, but they do not compensate for the loss of the ancient edifice. The interior as we now see it has five naves divided by four rows of piers. Those of the nave, in which Borromini has encased the columns of the old basilica, are pierced with niches, containing colossal statues of the Apostles; they are characteristic specimens of the school of Bernini, with all its extravagancies, and yet, with their acknowledged faults, the effect of so many colossal figures is imposing, and seldom fails to find admirers. The St. James the Great, the St. Matthew, the St. Andrew, and the St. John, are by *Rusconi;* the St. Thomas and St. Bartholomew are by *Le Gros;* the St. James the Less is by *Angelo Rossi;* the St. Thaddeus is by *Lorenzo Ottoni;* the St. Simon by *Francesco Maratti;* the St. Philip by *Giuseppe Mazzuoli;* and the St. Peter and St. Paul are by *Monot*, a French sculptor. The one which has the greatest merit as a work of art, is the

St. James the Less, by *Rossi*. "The Apostles appear to me to fall under the censure of an injudicious imitation of the manner of the painters. The drapery of those figures, from being disposed in large masses, gives undoubtedly that air of grandeur which magnitude or quantity is sure to produce; but though it be acknowledged that it is managed with great skill and intelligence, and contrived to appear as light as the materials will allow, yet the weight and solidity of stone was not to be overcome."—*Sir J. Reynolds.* The great ornament of the nave is the superb *Corsini Chapel*, built in the form of a Greek cross by Clement XII., in honour of his ancestor St. Andrea Corsini, from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this very beautiful structure: the richest marbles, the most elaborate ornaments and gilding, columns of precious marbles, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without a parallel in any other chapel in Rome. Notwithstanding this excess of ornament the whole has been controlled and subdued by a correct taste, which cannot fail to be appreciated after the deformities of Borromini's nave. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini, now in the Barberini Palace. The celebrated porphyry sarcophagus which forms the tomb of Clement XII. was taken from the portico of the Pantheon; the cover is modern; the bronze statue of the pope is by Maini; and the two lateral figures are by Carlo Monaldi. Opposite, is the tomb of Cardinal Neri Corsini, with his statue and two sitting figures by Maini. The figures in the niches, representing the Cardinal Virtues, are by Rusconi and other followers of Bernini, but they are not remarkable as works of art.—The bronze tomb of Martin V., of the princely house of Colonna, is a fine work by Simone, brother of Donatello. *The high altar* has four columns of granite, sustaining a Gothic tabernacle, curious as a work of the fourteenth century. It was constructed by Urban V. to receive the heads of St. Peter and St. Paul, which were found during his reign among the ruins of the old basilica. It bears the arms of the pope and the king of France. *The tribune*, or *absis*, contains four pointed windows, which appear, from the inscription attributing this part of the basilica to Nicholas IV., to belong to the thirteenth century. The vault is covered with the mosaics of the old basilica, executed in 1291 by *Jacopo da Turrita*, a contemporary of Cimabue, and inscribed with his name: they are interesting as examples of art in the thirteenth century, but they contrast strangely with the redundant ornaments of the modern nave.

In the *transept* is the splendid altar of the SS. Sacramento, from the designs of Paolo Olivieri. The four bronze columns of the composite order are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus out of the bronze rostra of the vessels captured at the battle of Actium. Above is a fresco of the Ascension by *Cav. d'Arpino*, who is buried in this church, near the grave of his contemporary Andrea Sacchi. The tomb of Boniface VIII. is remarkable for his portrait by *Giotto*, who has represented the pope between two cardinals, announcing from the balcony the jubilee of 1300; it is the only remaining fragment of the paintings of Giotto, which covered the loggia of the old Lateran palace. The other paintings in the basilica scarcely require notice: the best are the Daniel of *Procaccini*, and the Jonas of *Cesari*.

The *church ceremonies* which take place in St. John Lateran are very imposing. On the Saturday before Easter, after the baptism of the Jews and infidels in the baptistery, the cardinal bishop holds an ordination in this basilica. On Ascension Day high mass is performed here by the pope in person, who afterwards pronounces his benediction on the people from the balcony. The pope again performs high mass

here on the Festival of St. John the Baptist, on the 24th June.

The five *General Councils* which have given such celebrity to this basilica, and which are universally known as the Lateran Councils, are the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederick Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of France, England, Hungary, Aragon, Sicily, Cyprus, &c., were present. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, in regard to the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican church were sacrificed. Measures were also taken to supersede the acts of the so-called council of Pisa, convoked by Louis XII. and the emperor Maximilian in opposition to the Holy League of 1511, between Julius II., the kings of England and of Spain, the Venetians, and the Swiss. The only general council that has been held since this time is that of Trent, A.D. 1525.

The Baptistery, built by Constantine, and decorated with the spoils of ancient edifices, is a small octagonal structure of brick-work. On the sides of the entrance are two magnificent porphyry columns of the composite order, half-buried in the wall. Eight superb columns of the same material, said to be the largest known, sustain a cornice which runs round the building, supporting eight small columns of white marble, which seem entirely out of place, and injure the general effect. The exterior of this building, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the building is known to have been repaired by several popes down to the seventeenth century, when Urban VIII. restored it as we now see it. The principal paintings, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls are by *Gimignani*, *Carlo Maratta*, and *Andrea Camassei*. The *baptismal font* is an immense porphyry vase, occupying a great part of the floor, and evidently intended for immersion. It was in this vase, which has always been held sacred from the earliest times of Christianity, as that in which Constantine received the rite of baptism, that Rienzi bathed, on the night of August 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement XII. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the seven crowns of the Holy Spirit, which he pretended to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon, and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of the font. The baptistery is now used only on the Saturday before Easter, for baptising converted infidels or Jews.

The cloisters retain their Gothic of the twelfth or thirteenth century. The old episcopal throne, with its pointed canopy, was removed there in the last century. There are many curious monuments in these cloisters which deserve a visit; the columns exhibit some

good examples of the old mosaic ornaments. Among the relics shown here is the mouth of a well, called the well of the woman of Samaria, two columns of Pilate's house, and a column said by the tradition to have been split when the vail of the Temple was rent in twain!

The Scala Santa.—Under the fine portico on the north side of the building, constructed by Sixtus V. from the designs of Fontana, is the Scala Santa. It is said by the Roman antiquaries that Sixtus V., in rebuilding the Lateran palace, religiously preserved that portion of the chapel and triclinium of Leo III. which had escaped the fire by which the ancient palace was destroyed, and constructed this portico over the Scala Santa, which had also escaped the flames. The staircase consists of twenty-eight marble steps, said by the Church tradition to have belonged to Pilate's house, and to have been the identical stairs which the Saviour descended when he left the judgment-seat. They are only allowed to be ascended by penitents on their knees; and the multitude of the faithful who visit them is so great, that Clement XII. found it necessary to protect them by planks of wood, which are said to have been three times renewed. In a chapel at the summit, called the *Sancta Sanctorum*, is a painting of the Saviour, five feet eight inches in height, one of the numerous pictures attributed to St. Luke, and said by the tradition to be an exact likeness of the Saviour at the age of twelve. This chapel contains also a large collection of relics, and is held so sacred that no woman is allowed to enter it. Near it is a tribune erected by Benedict XIV. to receive the mosaics which covered the *triclinium* of Leo III. They are valuable on account of their antiquity. They represent the Saviour giving the keys to St. Peter with one hand, and a standard to Constantine with the other. They have recently been restored by Camuccini. Fontana's portico, which contains these objects, is a fine structure, consisting of a double arcade of two orders: the lower Doric, and the upper Corinthian. The Scala Santa is in the middle, and on each side are two parallel staircases, by which the penitents descend. The celebrated *Lateran Palace*, rebuilt as we have already stated by Sixtus V., was converted into a public hospital by Innocent XII., in 1693. It was the palace of the popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican.

3. *Basilica of Santa Maria Maggiore*, the third basilica in rank, and one of the four which have a Porta Santa. It was founded on the highest summit of the Esquiline, A.D. 352, by Pope Liberius, and John, a patrician of Rome, in fulfilment of a vision representing a fall of snow, which covered the precise space to be occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was called S. Maria ad Nives; it afterwards took the name of S. Maria *Maggiore*, from being the principal of all the Roman churches dedicated to the Virgin. It is supposed to occupy the site of a temple of Juno Lucina, which probably supplied the columns of the interior. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the characters of the basilica than any other church within the walls of Rome. It was enlarged in 432 by Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune and mosaics were added in the twelfth century by Nicholas IV. The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV. from the designs of Ferdinando Fuga. At the same time the interior was completely renovated, the columns were repolished and adapted to new bases and Ionic capitals, and the building gene-

rally was reduced to the form in which we now see it. There are two façades, one in front and another at the back of the basilica. The first, by Fuga, is one of the most unhappy of the many failures exhibited by the church architecture of Rome. Its details are not worth describing. From the balcony in the upper portico the pope pronounces his benediction on the people on the Festival of the Assumption. The vault of the portico is covered with the mosaics of *Gaddo Gaddi*, which were formerly on the old façade; they are well preserved, and have lately been restored by Camuccini. The other front, constructed by *Carlo Rainaldi*, in the pontificate of Clement X., is in better taste, but is scarcely adapted to a church. There are five doors in the principal front, including the Porta Santa, which is of course walled up.

The interior is perhaps the finest church interior of its class in existence. It consists of an immense nave, divided from two side aisles by a single row of thirty-six Ionic columns of white marble. These support a continued entablature, which has unfortunately been broken by the modern arches constructed by Sixtus V. and Benedict XIV. as entrances to the side chapels. Upon the entablature rests the upper wall of the nave, with a range of pilasters corresponding in number to the columns. The length of the nave is 280 English feet, and the breadth rather more than 50 feet. The roof, designed by Sangallo, is flat, and divided into five rows of panels. It is elaborately carved and gilt with the first gold brought to Spain from Peru, which was presented to Alexander VI. by Ferdinand and Isabella. The side aisles are comparatively narrow, and have vaulted roofs little in character with the nave. The whole building is richly but tastefully decorated, and it would be difficult to exaggerate the effect produced by its simple and beautiful plan. The end of the nave above the arch of the tribune is covered with mosaics of great interest in the history of art. They represent in compartments different events of the Old Testament, illustrating chiefly the lives of Moses and Joshua, Abraham, Isaac, and Jacob. They are known by Church documents to have been in existence in the eighth century, and are considered by many writers to be as old as the fifth. The tribune is covered with mosaics by *Jacopo da Turrita*, the artist of those still seen in St. John Lateran: they represent the Coronation of the Virgin, and are inscribed with the name Jacobus Torriti. The *high altar* is formed of a large urn of porphyry, over which rises the baldacchino erected by Benedict XIV. from the designs of *Fuga*: it is supported by four porphyry columns of the Corinthian order, entwined with gilt palm-leaves, and is surmounted by six bronze angels by *Pietro Bracci*.

The *Chapel of the SS. Sacramento*, erected by Sixtus V. on the designs of Fontana, in 1586, is rich in marbles and decorations. It contains the tomb of this pope, with his statue by Valsoldo; and that of Pius V., a fine mass of verde antique adorned with bronze ornaments. The altar of the Sacrament has a fine tabernacle sustained by four angels in bronze gilt. It is said that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence of this proceeding, if Fontana had not placed at the disposal of Sixtus the whole of his savings, amounting to 1000 crowns; an act of generosity which the cardinal repaid by his constant patronage after his accession to the popedom. The frescoes of the chapel are by *Giobattista Pozzo*, *Cesare Nebbia*, and other contemporary artists. In this chapel is preserved the sacred *Presepio*, or the cradle of the Saviour, which forms the subject of a solemn ceremony and procession on Christmas Eve, at which the cardinal-vicar generally officiates. The richness of this chapel is far surpassed by the *Borghese Chapel*, built by Paul V. from the designs of Flaminio Ponzio (1608), and remarkable for the mag-

nificence of its architecture and decorations. The altar of the Virgin has four fluted columns of Oriental jasper, and is celebrated for the miraculous painting of the Madonna, traditionally attributed to St. Luke, and pronounced to be such in a papal bull attached to one of the walls. On the entablature of the altar is the bronze bas-relief representing the miracle of the snow. The frescoes on the sides of the windows above the tombs and those on the great arches are by *Guido*, with the exception of the Madonna, which was painted by Lanfranco. The frescoes around the altar and on the pendentives of the cupola are by *Cav. d' Arpino;* those of the cupola, representing the Virgin standing on the half moon, are by *Lodovico Cigoli*. Lanzi says that in this composition, "owing to some oversight in point of perspective, which notwithstanding his earnest entreaties he was not allowed to correct, he appears to great disadvantage; and that if it had perished, and his oil painting in the Vatican had come down to us uninjured, this great artist would have enjoyed a higher reputation, and Baldinucci his encomiast have gained greater credit." The tombs of this chapel are remarkable: that of Paul V., the founder of the chapel, is covered with bas-reliefs and small statues by Buonvicino, Ippolito Buzi, and other followers of the school of Bernini. The tomb of Clement VIII., of the Aldrobrandini family, who gave Paolo Borghese his cardinal's hat, is covered with bas-reliefs by Mochi, Pietro Bernini, and other sculptors of the same school. In other parts of the basilica are the Gothic tomb of Cardinal Gonsalvus, with an inscription dated 1299; the tomb of Clement IX. (Rospigliosi), with sculptures by Guidi, Fancelli, and Ercole Ferrata; that of Nicholas IV. (1292); and the sepulchral stone of Platina, the learned librarian of the Vatican in the fifteenth century, and the historian of the popes.

The *ceremonies* in this basilica during the year are of a very imposing kind. At the Feast of Pentecost the pope performs high mass here, unless it takes place in the Sistine chapel. On the Festival of the Assumption, August 15th, high mass is always performed in this basilica by the pope in person, who afterwards pronounces from the balcony his benediction on the people. On the 8th September the pope again performs high mass here in honour of the Nativity of the Virgin. The ceremony on Christmas Eve, in which the Presepio is carried in procession, has been already noticed; it takes place at 3 A.M., but is not calculated to repay the traveller who looks only to the ceremonial display.

In front of the basilica is one of the most beautiful Corinthian columns in existence, called the *Colonna della Vergine*. It is of white marble, and is the only one which has survived to attest the magnificence of the basilica of Constantine, for which it was no doubt taken from some edifice of classical times. It is said to be forty-seven feet high without the capital and base, which are not proportioned to the size of the column. It was erected here by Paul V. in 1613, under the direction of Carlo Maderno. On the top is a bronze statue of the Virgin standing on the half moon. Near this is a small pillar in the form of a cannon surmounted by a cross, placed here to commemorate the absolution given by Clement VIII. in 1595 to Henry IV. of France, on his conversion from the Protestant faith. The inscription, "In hoc signo vinces," engraved on that part which represents the cannon, has given rise to some speculation as to its intended application.

4. *Basilica of Santa Croce in Gerusalemme*, the fourth of the Roman basilicas, was founded by the Empress Helena in the Horti Variani of Heliogabalus, close to the Amphitheatrum Castrense. It derives its name from the portion of the true cross deposited in it by the empress, and from the earth of Jerusalem which was brought here and mixed with the foundations. It was consecrated by St. Silvester, and was entirely repaired by Gregory II. in the eighth century. It underwent frequent alterations under later popes, and was

reduced into its present form by Benedict XIV. in the last century. The façade was then added, and many of the columns were walled up in the form of piers to support the roof. Eight of the original columns, fine masses of Egyptian granite, still remain, and divide the nave from the two side aisles. The high altar is remarkable for the ancient bath of basalt, with four lions' heads, in which the bodies of two saints are now deposited. Two of the columns which support the baldacchino are of the marble called occhio-di-pavone. The vault of the tribune is covered with frescoes by *Pinturicchio*, representing the Invention of the Cross. Below the basilica is the subterranean chapel of St. Helena, decorated with mosaics by *Baldassare Peruzzi*. The consecration of the golden rose, which the popes in former times sent annually to one of the great sovereigns, took place in this basilica. At present it is remarkable only for its large collections of relics, among which some bones of Thomas à Becket are shown. *The Convent* of Santa Croce, formerly celebrated for its fine library, has become a Reclusorio for women. During the French administration the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. This is the last of the four basilicas within the walls of Rome.

5. *Basilica of San Paolo fuori le Mure*, about four miles beyond the Porta San Paolo, on the road to Ostia. Twenty years ago there was no object at Rome which the student of Christian art regarded with more lively interest than this magnificent temple of the earliest ages of our faith. It was built by the Emperor Theodosius in 386 on the site of a more ancient basilica founded by Constantine above the tomb of the apostle. It was completed by Honorius, and restored in the eighth century by Leo III. In all its subsequent repairs the original plan was carefully preserved; and in spite of the malaria which spread over the neighbouring Campagna, it was one of the first places to which every traveller endeavoured to make a pilgrimage. It was a perfect museum of Christian antiquities, entirely without a rival in any other city of Europe, with the single exception of Ravenna. The lofty nave, 260 feet long and 136 feet wide, was sustained by forty Corinthian columns of Greek marble and pavonazzetto; and the whole building presented an assemblage of columns amounting to no less than 138, most of them ancient, and forming by far the finest collection in the world. Under the high altar was the tomb which the Church tradition, from the earliest times, had pointed out as the burial-place of the Apostle Paul, whose body, according to Platina, the historian of the popes, had been removed here from the Vatican in the pontificate of Cornelius, A.D. 251. The mosaics of the tribunes, the bronze gate cast at Constantinople, the series of papal portraits, the Gothic windows of the north side, the Porta Santa, and the monuments and the altars all combined to increase the interest of the building—an interest which carried the mind back at once into the middle ages, and presented it with one of the most venerable types of Christian temples. To English travellers the basilica had an additional interest, since it was the church of which the sovereigns of England were protectors previous to the Reformation, precisely as the emperor of Austria is the protector of St. Peter's, the king of France of St. John Lateran, and the queen of Spain of Santa Maria Maggiore. All this, however, has passed away, and the fabric in which Christian worship had been performed uninterruptedly for 1500 years is now a heap of ruins. On the 16th July, 1824, the roof took fire during some repairs, and fell into the aisles, where it raged with such extraordinary fierceness that the enormous columns of the nave were completely calcined, and the large porphyry columns of the altars and those of the tribune were split into fragments. The only portions which escaped are the western façade, with its mosaics of the thirteenth century; a

colonnade erected by Benedict XIII.; the tribune, and the mosaics of the fifth century on its vault; some portions of the portraits of the popes; part of the bronze gate; the forty columns of the side aisles; and some sarcophagi with bas-reliefs. Since the occurrence of this calamity large sums have been contributed by the Catholic sovereigns and princes, and by each successive pope, for the restoration of the building; and the work is now in progress under the direction of the Roman architects *Belli* and *Poletti*. The transept and the high altar were finished and dedicated in 1841 by the present pope: nothing can exceed the richness and magnificence of this part of the edifice, but years must elapse before its completion can be looked for. It has frequently been regretted that the rebuilding was ever undertaken on the ancient site, which must remain uninhabitable on account of the malaria. Many would rather have seen the basilica left as a ruin, and as a picturesque memorial of Christian antiquity. For many years prior to its destruction the monks were compelled by the malaria to leave the spot before the summer heats began; and unhappily there is good reason for believing that the pestilence increases rather than diminishes in severity.

The Cloisters of the Benedictine monastery adjoining are highly curious as an example of the monastic architecture of the twelfth and thirteenth centuries. In addition to many interesting sepulchral monuments they present almost every known variety of column; spiral, twisted, fluted, and sometimes two or three of these fanciful varieties combined. Many of them, as well as the entablature, are covered with mosaics.

6. *Basilica of San Lorenzo*, about a mile beyond the walls, on the road to Tivoli. This ancient basilica is generally attributed to Constantine, but it appears to have been founded by the Empress Galla Placidia in the fifth century. It was entirely rebuilt in 578 by Pelagius II. Towards the end of the eighth century Adrian I. reversed the plan of the building by adding a new nave in the place of the old tribune, and bringing the entrance immediately opposite the altar. From that time the general arrangement has been tolerably preserved, although the building has been repaired and altered by many of the popes. In 1216, Honorius III. added the east wing of the portico, and in 1657 Alexander VII. restored the whole building in its present form. The portico has six Ionic columns, four of which are twisted; they appear to be too rude to belong to classical times, and are probably not older than the restorations of Adrian I., in the eighth century. The paintings of the portico are referred to the time of Honorius III.; they represent different events in the history of this pope and of St. Lawrence. Among others, may be seen the coronation of Peter Courtenay, Count of Auxerre, as emperor of the east, which took place in this basilica in 1216. Another curious painting is that of the demons contending for the soul of St. Lawrence, and weighing his actions in a balance. *The Interior* presents a nave divided from two side aisles by twenty-two Ionic columns of Egyptian granite. The ancient *tribune* of Pelagius II., as in many of the old basilicas, is raised above the floor of the nave; it contains ten magnificent fluted columns of pavonazzetto, differing in size and material from those of the nave, and evidently taken from some ancient building. They are buried half-way up their shafts below the present pavement. Eight of them have Corinthian, and two have composite capitals, beautifully worked. The entablature is composed of fragments of ancient marbles, among which friezes and other ornaments may be recognised. Above this is a gallery of twelve smaller columns, two of which are of green porphyry, and ten of pavonazzetto. The pavement is of that kind of mosaic called *opus Alexandrinum*. The *high altar* and its marble baldacchino, supported by four porphyry columns, stands above the con-

fessional, where the bodies of St. Lawrence and of St. Stephen are said to be interred. The scene of the martyrdom of St. Lawrence is now marked by the church of S. Lorenzo in Pane e Perna near Sta. Maria Maggiore; and a constant tradition has pointed out the road to Tibur as the place of his burial. Behind the altar is a sarcophagus, with bas-reliefs representing a vintage. In the nave are the two *ambones*, or marble pulpits, highly interesting relics of the earliest ages of christianity, and only to be found in three other churches. They stand on each side of the nave; the Epistle was chanted from the one on the south side, and the Gospel from that on the north side. In the volute of the eighth column of the nave are sculptured a *lizard* and a *frog*, which have induced Winckelmann to suppose that all these columns were taken from one of the temples attached to the Portico of Octavia. Pliny tells us that the architects of the temples and Portico of Metellus, which occupied the site of the Portico of Octavia, were two Spartans, called Sauros and Batrachus, and that being wealthy, the only reward they asked was the permission to inscribe their names upon their work. This was refused; but they introduced their names into the ornaments of the building, under the figures of a lizard and a frog. The identity of the column seems to be established by the later discoveries of Professor Nibby, who found among the ornaments of the entablature fragments representing trophies and other memorials of a naval victory, which he supposed to allude to that of Actium. Near the door is another ancient sarcophagus with very beautiful bas-reliefs, representing a Roman marriage: it was converted in the thirteenth century into the tomb of Cardinal Guglielmo Fieschi, the nephew of Innocent IV. On the right of the tribune is a small subterranean chapel, celebrated for the indulgences and privileges conferred on it by different popes in releasing souls from purgatory. Close to this chapel is the descent into the *Catacombs of Sta. Cyriaca*, in which the body of S. Lorenzo is supposed to have been at first interred. These catacombs form a low gallery with ledges by the sides, and are said to extend to the church of S. Agnese. They are seldom visited, as those of S. Sebastian afford a better idea of these Christian sepulchres, and are explored with far less risk.

7. *Basilica of San Sebastiano*, about two miles beyond the gate of that name on the Via Appia, the last of the seven basilicas. The foundation of this basilica is scarcely less ancient than that of the others we have described, and is generally attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of S. Sebastian, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti, erroneously attributed to his master Bernini. St. Sebastian is buried under the altar. In the subterranean chapel the bodies of St. Peter and St. Paul are said to have been deposited by some Greeks who were detected in the act of removing them from the Vatican. The sanctuary is famous for its relics; a mere enumeration of them would make a long list; but the most remarkable is the stone which is said to contain the impression left by the Saviour's feet, when he was met by St. Peter at the spot now occupied by the little church of *Domine quo vadis*, which was built to commemorate the event, and so called from the words with which St. Peter addressed the Saviour.

The door on the left of the entrance leads into the celebrated *Catacombs*, called the Cemetery of San Calisto, bishop of Rome in the third century, who is said to have introduced them into general use as public cemeteries. The most probable explanation of these immense subterranean chambers is that they were originally excavated by the ancient Romans for the purpose of pro-

curing the pozzolana; and Cicero is supposed to allude to them in his oration for Milo when he mentions the hiding-place and receptacle for thieves on the Via Appia. They consist of a series of irregular winding passages, generally arranged in three stories. From the principal avenues, others branch off in different directions; here and there are open spaces which served as chapels or places of meeting, and on each side of the passages are the niches for the dead. There can be no doubt that the early Christians were accustomed to assemble here for divine worship and for concealment; the fact is confirmed by abundant authorities, including all the fathers of the Church. Whatever may be the disposition of the traveller to doubt many of the traditions which he will meet with at Rome, it is surely impossible to enter these catacombs with any other feelings than those of deep and earnest interest, or to pass lightly by the sepulchres which still contain the ashes of martyrs who bore testimony to the truth of those principles of faith which Protestants and Catholics hold in equal veneration. These melancholy tombs are their own interpreters, and appeal more powerfully to the feelings than any arguments which can be advanced. As in the catacombs of Naples, Syracuse, and Malta, we frequently meet with small chapels or oratories; the niches are generally square, but some of them are vaulted and form small chambers, which still retain traces of stucco. All the larger recesses seem to have been closed up externally; in others there is a grave about the ordinary length in which the body has been covered with earth; a semicircular excavation for the head is generally added. In some of these niches small apertures may be seen which have evidently been intended for lamps. The graves of children, as in the catacombs of Malta, occur in a very large proportion: sarcophagi do not appear to have been common, and it is remarkable that in all the passages yet explored very little marble of any kind, except of course that used for the inscriptions, has been found. The extent of these catacombs is almost incredible: they are said to have been traced for a distance of nearly twenty miles, and some of the passages are supposed to reach as far as Ostia. There is good reason for believing that this statement is not exaggerated: the excavations now seen by travellers are a very small portion of what has been already explored; but the danger of allowing such a labyrinth of subterranean passages to remain open has made it necessary to close them. It is also well known that the catacombs of St. Sebastian, although said to be the most extensive, are by no means the only excavations of the kind; we have already mentioned those of Santa Cyriaca, and there are many others of considerable magnitude in other directions around Rome. Nearly all the monuments and inscriptions found in these catacombs have been removed to the Vatican, where they cannot fail to attract attention on entering the museum. With a few exceptions, where the inscriptions relate to pagan interments, these monuments belong to the early Christians; but they present little variety, except in the arrangement of the well-known emblems and in the composition of the inscriptions.

Churches.

The fifty-four parish churches of Rome form but a very small proportion of the whole number. We can scarcely pass through three streets in succession without meeting with at least one church; and in many instances some of the most interesting are in the least frequented quarters of the city. Upwards of 300 churches are enumerated in the Tesoro Sagro, independently of those classed under the head of Basilicas, which comprehend many more than those which have a right to the distinction. As might be expected in so large a number, there are comparatively few which possess any general interest for the stranger. The following list includes those which are in any

way remarkable for their works of art, their monuments, or their architecture. In visiting the churches the usual fee to the sacristan is two pauls.

S. Agnese in the Piazza Navona, built on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the most elegant churches, and the best example of the Greek cross in Rome. It was entirely rebuilt in 1642 by the princes of the Pamfili family, from the designs of Girolamo Rainaldi, and is generally regarded as his masterpiece. The façade of travertine is by Borromini, who appears to have been controlled by the chaster style of his predecessor, and to have indulged less in minute details than in any other public building on which he has left any record of his capricious style. The cupola was added by Carlo Rainaldi. The *interior* is rich in marbles and stucco ornaments, and has eight fine columns of marble. The entrance and three splendid chapels form the Greek cross; they are decorated with bas-reliefs, which do not merit the praises bestowed on them by Algardi. The cupola was painted by *Ciro Ferri* and his pupil *Corbellini*. Among the statues and sculptures of this church we may mention the St. Sebastian, an antique statue altered by *Paolo Campi*; the St. Agnes by *Ercole Ferrata*; the group of the Holy Family by *Domenico Guidi*; and the bas-relief of St. Cecilia by *Antonio Raggi*. The tomb of Innocent X. is by *Maini*. In the subterranean chapel the bas-relief of the altar, representing St. Agnes miraculously covered with hair, is by *Algardi*: it has been highly praised, but it can hardly be classed among his successful efforts.

S. Agnese fuori le Mure, about a mile beyond the Porta Pia, one of the few churches which have preserved their ancient form and arrangement without change. It was founded by Constantine, at the request of his daughter Constantia, on the spot where the body of St. Agnes was discovered. The church being below the level of the soil, we descend into it by a marble staircase, whose walls are covered with sepulchral inscriptions. The interior presents some striking characteristics of the basilica: it consists of a nave separated from the two side aisles by sixteen ancient columns, ten of which are of various marbles, four of the rare porta-santa, and two of pavonazzetto. Another row of sixteen columns of smaller size support the upper part of the building and the gallery, which is almost an unique example of its kind. Under the high altar, with a baldacchino sustained by four porphyry pillars, is the tomb of St. Agnes. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c. in bronze gilt. The tribune has a mosaic of the seventh century, bearing the name of the saint. At the altar of the Virgin is a fine Head of Christ, said to be by *Michael Angelo*, and a beautiful antique candelabrum of white marble.

S. Agostino, built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect, Baccio Pintelli. The whole building was restored in the last century by Vanvitelli (1740). The elegant but simple front is of travertine taken from the Coliseum: the cupola was the first constructed in Rome. The interior retains some traces of its original Gothic, and has a nave and side aisles. The great interest of this church is derived from the celebrated fresco by *Raphael* on the third pilaster on the left hand: it represents the prophet Isaiah and two angels holding a tablet. If we may believe Vasari's story, Raphael painted this fresco after he had seen the prophets of Michael Angelo in the Sistine chapel. The well-known tradition that he had clandestinely obtained access to the chapel during the absence of Michael Angelo, and immediately repainted the Isaiah which he had previously finished in his own style, does not rest on good authority, and is now generally discredited. The imitation, however, is evident, and the painting as

a whole is by no means equal to those works in which Raphael's genius was entirely uncontrolled. The fresco was injured in the time of Paul IV. by attempts to clean it, and was cleverly restored by Daniele da Volterra. In the chapel of St. Augustin is a fine picture of the saint and two lateral paintings by *Guercino*. At the last altar is the Madonna of Loreto, by *Michelangelo da Caravaggio*. The statue of St. Thomas of Villanova is by *Ercole Ferrata*. The fine group in marble, representing the Virgin, the infant Saviour, and St. Andrew, is a remarkable work of *Andrea Contucci da Sansovino*. The high altar and its four angels are from the designs of Bernini. The Madonna, venerated as one of St. Luke's too numerous performances, is evidently the work of early German artists.

In the adjoining convent, a fine building designed by Vanvitelli, is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605. It is the third library in Rome, and contains nearly 90,000 volumes and 2915 MSS. In this number are comprised many valuable works from the collection of Holstenius, presented by Cardinal Barberini. Among its treasures are some valuable cinque-cento editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the seventh century, a Dante of the fourteenth century with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II. The library is open daily, except on holidays, from 8 A.M. to noon.

S. Andrea delle Fratte, close to the College of the Propaganda, restored at the end of the sixteenth century from the designs of Guerra. The cupola and steeple are among the most fantastic works of Borromini. The front is by Chev. Valadier (1825), professor of architecture at the Academy. In the chapel of S. Francesco di Paola are two angels by *Bernini*; the Death of St. Anna is by *Pacetti*. In this church are the tombs of the celebrated Prussian sculptor, Rudolph Schadow, by his countryman Wolf; of Angelica Kauffmann; and George Zoega, the learned Danish antiquary, the well-known author of the best work extant on the Obelisks. The tomb of Schadow recalls one of the many noble actions of Thorwaldsen. When that estimable man was requested by the late king of Prussia to execute a large work for Berlin, he replied that there was one of his Majesty's own subjects then in Rome, who was, he humbly submitted, a fitter object for his patronage. The result is well known to those who have seen the *Spinning Girl* of this accomplished sculptor. This church is remarkable for the ceremony of the *Tre Ore*, or three hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3 P.M.

S. Andrea al Noviziato on the *Monte Cavallo*, a curious little church built by Prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*, as the Noviciate of the Jesuits. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval and is richly decorated. In the chapel of St. Francis Xavier are three paintings by *Baciccio* (Giambattista Gaulli), the Genoese painter, which Lanzi cites among the best examples of his serious style: they represent St. Francis Xavier baptizing the queen of India, and the death of the saint in the desert island of Sancian in China. The chapel of St. Stanislaus Kostka has some paintings by *David*, the celebrated French painter, while a student in Rome; and an altarpiece representing S. Stanislaus, a charming picture by *Carlo Maratta*. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. The tomb of Charles Emanuel IV., the king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent, is by *Festa*, a Piedmontese sculptor. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Borgognone*. In the convent is shown

the chamber of St. Stanislaus, converted into a chapel by Giuseppe Chiari. It contains a singular statue of the saint dying, by *Le Gros:* the head, hands, and feet are of white marble, the robes are of black, and the couch of yellow marble.

S. Andrea della Valle, one of the best specimens of church architecture in Rome. It was built in 1591 from the designs of Olivieri, and finished by Carlo Maderno. The fine façade is by Carlo Rainaldi; between its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi, Ercole Ferrata*, and *Fancelli*. The interior is celebrated for its paintings. The cupola, one of the most beautiful in Rome, is painted by *Lanfranco*, and is considered one of his most successful works. He devoted four years to the execution, after a long and minute study of Correggio's cupola at Parma. The glory which he introduced was considered to form an epoch in art; and Passeri, after describing its effect, says that "it remains an unrivalled example; for as far as we can form any idea of these glories, he has in the judgment of the most dispassionate critics attained the highest point of excellence, not only in the general harmony of the whole, which is the main point, but in the distribution of the colours, the arrangement of the parts, and the strong character of the chiaroscuro." At the four angles are the four Evangelists in fresco by *Domenichino;* and on the vault of the tribune are his Flagellation and Glorification of St. Andrew. The latter perhaps are the most remarkable: the correctness and purity of their design can hardly be surpassed, and yet we know that they were severely criticised by contemporary artists. Of the evangelists, the St. John is an admirable figure, powerfully coloured and beautiful in expression. Amidst the outcry against these frescoes, Domenichino is said to have visited them some time after their execution, and to have said, "Non mi pare d'esser tanto cattivo." Lanzi speaking of the evangelists, says that "after a hundred similar performances, they are still looked up to as models of art." Beneath the frescoes of Domenichino at the tribune are three large historical frescoes representing different events in the life of St. Andrew, by *Calabrese* (Mattia Preti). Lanzi considers that they are heavy and disproportioned, and suffer from comparison with those of Domenichino. In the Strozzi chapel is a bronze *Pietà*, copied from that by Michael Angelo in St. Peter's. In the transept is a picture of S. Andrea Avellino by *Lanfranco*. Over the two lateral doors are the tombs of Pius II. and Pius III. (Piccolomini), by *Pasquino* of Montepulciano. The St. Sebastian in an adjoining chapel is by *Giovanni de' Vecchi*, of Borgo San Sepolcro. In the Rucellai chapel is the tomb of Giovanni della Casa, the learned archbishop of Benevento, who died in 1556. He was the biographer of Cardinals Bembo and Contarini, and the author of the Galateo, or Art of Living in the World. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The last chapel contains an Assumption by *Domenico Passignani;* and four statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Bernini*, and the Magdalen by *Cristoforo Santi*. This church is supposed to stand very nearly on the Curia of Pompey, the memorable spot on which Cæsar fell.

S. Angelo in Pescheria, near the Portico of Octavia, supposed to occupy part of the site of the Temple of Juno, noticed in the description of the Portico, under Antiquities (p. 324). It contains a picture by *Vasari*, in the chapel of St. Andrew. But it is more remarkable from its connexion with the history of Rienzi. It was upon the walls of this church that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "*good* estate." After passing the night in religious observances,

Rienzi marched out of the church in armour, but with his head uncovered, attended by the papal vicar and numerous followers bearing allegorical standards of Peace, Liberty, and Justice. He proceeded in this way to the Capitol, and there standing before the lion of basalt, called on the people to ratify the articles of the Good Estate. This memorable scene terminated, as the reader is no doubt aware, in the elevation of Rienzi to power as the tribune and liberator of Rome.

S. *Antonio Abate*, supposed to occupy the site of a temple of Diana. In the chapel of the saint is a specimen of *opus Alexandrinum* of the third century, representing a tiger tearing a young bull. On the Festival of St. Antony, January 17, droves of animals of all kinds are brought to the door of this church to receive a benediction and be sprinkled with holy water. The horses of the pope, of the cardinals, and of the Roman princes are seen here on this occasion with the horses and mules of the peasantry, who are dressed out in their holiday costumes. The benediction is supposed to keep them free from disease for the ensuing year: altogether it is a curious and characteristic scene. "The best defence of such a ceremony will be found in the benefit likely to result to the objects of it, from its teaching that comprehensive charity which includes even the inferior creatures in the great circle of Christian benevolence. There is something that takes a delightful hold on the imagination in the simple creed of the untutored Indian. Without attempting, however, to raise the mysterious veil which is drawn over the lot of the lower animals in the scale of creation, it is difficult not to sympathise with any doctrines that inculcate kind and humane feelings towards them."—*Matthews.*

SS. *Apostoli*, founded by Pelagius I., in the sixth century, rebuilt by Martin V., of the Colonna family, about 1420. The tribune was added by Sixtus IV., and the portico by Julius II., when Cardinal della Rovere. The interior was restored by Francesco Fontana. Under the portico is a large antique bas-relief of an eagle holding a crown of oak, much admired as a specimen of ancient art. Opposite is the monument erected by *Canova* to his early friend and countryman Giovanni Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased: the inscription was written by Marini. *The interior* of the church is remarkable for another fine work of *Canova*, the tomb of Clement XIV. (Ganganelli), placed over the door of the sacristy. By Marini's inscription on the monument of Volpato we are told that this interesting work was executed by Canova in his twenty-fifth year, and we may therefore regard it as one of the first efforts of the new school of sculpture. It has a sitting statue of the pope, and two figures representing Temperance and Clemency. Another monument of interest is the tablet erected by *Canova* to the memory of his first patron, Falieri, the senator of Venice. A Latin inscription marks the spot where the heart of Maria Clementina, wife of the Pretender, is deposited: her tomb we have already noticed in St. Peter's. The paintings in this church are not remarkable: the altarpiece, representing the Martyrdom of the Apostles Philip and James, is by *Domenico Muratori*: it is the largest altarpiece in Rome, and is feebly praised by Lanzi for its just proportions and skilful management of the lights. The triumph of the Franciscan Order in the middle of the roof is by *Baciccio*. The St. Antony, by *Benedetto Luti*, in the chapel of the saint, is mentioned by Lanzi as one of his most esteemed works. The festival of St. Bonaventura is celebrated in this church in the presence of the whole college of cardinals, on the 14th July.

Ara Cœli.—We have already stated, in the description of the Antiquities, that the church of S. Maria d' Ara Cœli is supposed to occupy the site of the Temple of Jupiter Feretrius. The church is of high antiquity, probably

as old as the sixth century. The façade of brick-work, which is still unfinished, is more recent, and the fragment of Gothic which it retains in its pointed windows and cornice seems to refer it to the fifteenth century. It is both externally and internally the ugliest of all the Roman churches. The interior has a nave and two side aisles, separated by twenty-two large columns of different sizes and materials, taken probably from various buildings, without regard to uniformity of style. Twenty are of Egyptian granite, and two of marble. Their bases and capitals are also different; and some are so much shorter than the others that it has been necessary to raise them on pedestals. On the third column on the left of the main entrance is this inscription, in letters evidently antique:—A CVBICVLO AVGVSTORVM. Its authenticity has not been doubted, and it would therefore appear to prove that the church was built with the spoils of the Palace of the Cæsars. The floor of the church is entirely mosaic, of a very ancient kind, containing some specimens of rare stones. The name of Ara Cœli has given rise to considerable controversy: the Church tradition tells us that it is derived from the altar erected by Augustus near the site of the present high altar, to commemorate the prophecy of the oracle of Delphi respecting the coming of our Saviour. It bore the inscription, *Ara primogenito Dei*, from which the legend has derived the modern title. Others reject this as a mere tradition of the monks, and tell us that the church in the middle ages bore the name of S. Maria in *Aurocielo*. The controversy possesses little interest, and is not worth pursuing further. The church and convent belonged to the Benedictines until 1252, when Innocent IV. transferred it to the Franciscans, who have held it to the present time. On entering the church by the principal door the first chapel on the right contains an admirable series of frescoes by *Pinturicchio*, illustrating the life of St. Bernardino of Siena, which have recently been restored by Camuccini. They represent the saint assuming the habit of a monk, his Preaching, his Vision of Christ, his Penitence, his Death, and his Glorification. Of the other pictures in the church the most remarkable are the Ascension by *Girolamo Muziano*, characterised by Lanzi as a work "piena d'arte;" the S. Girolamo of *Giovanni de' Vecchi*, of Borgo San Sepolcro; the lateral pictures in the chapel of St. Margaret of Cortona, representing the Conversion and Death of the saint, by *Filippo Evangelisti*, the able assistant of Marco Benefial, who frequently exhibited the works of Evangelisti as his own; the Transfiguration, in one of the last chapels, cited by Lanzi among those works of *Girolamo Siciolante da Sermoneta* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel of St. Antony, by *Niccolò da Pesaro*. There are some interesting tombs in this church: the Gothic mausoleum of the Savelli, a name which carries us back into the middle-age history of Rome, is by *Agostino* and *Angelo da Siena*, from the designs, as Vasari tells us, of Giotto. The base is formed of an ancient sarcophagus covered with bacchanalian emblems. Near the high altar is the tomb of Cardinal Giambattista Savelli, which Nibby considers to bespeak the style of Sansovino. In the floor of the left transept is the tomb of Felice de' Fredis, whose inscription claims immortality for him as the discoverer of the Laocoon. He died in 1529, and the inscription is gradually becoming illegible: it is an interesting record, and ought not to be allowed to disappear. The celebrated traveller of the seventeenth century, Pietro della Valle, whose Travels in Turkey, Egypt, Persia, and India have been translated into English and French, is also buried in this church. Another interesting tomb is that of Cardinal F. Matteo Acquasparta, general of the Franciscans, mentioned by Dante in the twelfth canto of the Paradiso for the moderation with which he administered the rules of his order. The Ara Cœli is held in great veneration by the Romans on account of a mira-

culous wooden figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. The legend says that it was carved by a Franciscan pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. The *bambino* is extremely rich in gems and jewellery, and is held in such sanctity in cases of severe sickness, that it is said by the Italians themselves to receive more fees than any physician in Rome. The *Presepio*, or Festival of the Bambino, which occurs at the Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The altar is converted on this occasion into a kind of stage, on which the Nativity is represented by means of pasteboard figures as large as life. To English travellers the Ara Cœli has peculiar interest from its connexion with Gibbon. It was in this church, as he himself tells us, "on the 15th of October, 1764, as he sat musing amidst the ruins of the Capitol, while the bare-footed friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind." In front of the church, facing the Campidoglio, are the 124 steps of Grecian marble said to have belonged to the Temple of Venus and Rome. Like the Santa Scala at the Lateran, penitents frequently ascend them on their knees. An inscription on the left of the great door states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo of the Rione Colonna, the expenses being defrayed by charitable contributions.

S. Bartolommeo, on the island of the Tiber, built on the ruins of the celebrated temple of Æsculapius, noticed under the Antiquities, in a preceding page. The relics of the saint were brought here in 983; the church was rebuilt in 1113 under Paschal II., and entirely restored in 1624 by Cardinal Santorio, from the designs of Martino Lunghi, who added the façade. The interior has a nave and two side aisles divided by twenty-four granite columns, supposed to be taken from the ruins of the temple.

S. Bernardo, in the Piazza de' Termini, a circular building of considerable interest as one of the halls or temples which stood at the two front angles of the outer wall of the Baths of Diocletian (see p. 307). It has been preserved entire by the pious care of Catherine Sforza, countess of Santa Fiora, who in 1598 converted it into a church dedicated to St. Bernard, and presented it to the Cistercian monastery which she founded and endowed. It is a remarkable building of the kind; the interior is richly ornamented with stuccoes, and the effect of the lofty dome is peculiarly striking. The lead with which this dome is covered was found among the ruins of the Baths.

S. Bibiana, founded in the fifth century, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The eight columns separating the nave from the side aisles are antique. On the walls of the nave are ten frescoes, illustrating the life of the saint; those on the right are by *Agostino Ciampelli*, and those opposite by *Pietro da Cortona*. The statue of S. Bibiana at the high altar is universally admitted to be the masterpiece of *Bernini*. It is graceful and pure in style, and forms a remarkable contrast to the fantastic taste which characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference, with the head of a leopard in the middle: it contains the bodies of S. Bibiana and two other saints.

S. Bonosa, in the Trastevere, near the church of St. Chrysogonus, a small but ancient church, which seems to have escaped notice amidst the multitudes of other edifices which have higher pretensions in regard to art. It is remarkable for a tradition that it is the burial-place of Rienzi. It appears to be a mere tradition, for no authority has been adduced in its support, and we have been unable to trace it to its

source. If we are to rely on the statement of the very curious Biography of Rienzi, attributed to Tommaso Fortifiocca, and republished in 1828 at Forlì by Zeferino Re, of Cesena, the body of the Tribune was burnt by the Jews in the "Campo dell' Austa," supposed to be the open space surrounding the mausoleum of Augustus, then the fortress of the Colonna family. We are told by the same writer that this proceeding was ordered by Giugurta and Sciaretta Colonna, that the body was reduced to dust, and not a fragment left: *così quel corpo fu arso, fu ridotto in polvere, e non ne rimase cica.* On the floor of the church are two sepulchral stones: on one is a small figure in the civil costume of the twelfth century, with a coat of arms, and the words *Niccolo Vedda;* the other had a female figure, but the head and the inscription have been removed, with the exception of the words *Ions. Smenus.* The occurrence of the word *Niccolo* perhaps gave rise to the tradition.

Cappuccini (S. Maria della Concezione), built by Cardinal Francesco Barberini, brother of Urban VIII., from the designs of Antonio Casoni. It is celebrated for the well-known picture of the Archangel Michael by *Guido*, classed by Lanzi among his best works in his softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvidere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." Smollett's criticism is not so complimentary: he describes the archangel as having "the airs of a French dancing-master." The Lucifer is said to be a likeness of Cardinal Pamfili, afterwards Innocent X., who had displeased Guido by his criticisms. The common story tells us that it is the portrait of Urban VIII.; but the fact that the picture was painted for Cardinal Barberini, the pope's brother, would seem to throw discredit on the statement, even if it were not established that the satire was directed against his predecessor, Innocent X. Cardinal Barberini is buried in the church: his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil.* Over the entrance door is *Giotto's* original design for the Navicella, which he executed in mosaic under the portico of St. Peter's. In the chapel opposite to Guido's archangel is the Conversion of St. Paul, one of the best works of *Pietro da Cortona.* "Whoever," says Lanzi, "would know to what lengths he carried his style in his altarpieces should examine the Conversion of St. Paul in the Capuchin Church at Rome, which though placed opposite to the St. Michael of Guido, nevertheless fails not to excite the admiration of such professors as are willing to admit various styles of beauty in art." The Ecstasy of St. Francis, by *Domenichino,* removed a short time ago in order to be copied in mosaic, was painted gratuitously for the church. The Dead Christ, in the third chapel, by his scholar, *Andrea Camassei,* is cited by Lanzi among his creditable works. In another chapel is the tomb of Prince Alexander Sobieski, who died in Rome in 1714. Under the church are four low vaulted chambers, which constitute the cemetery of the convent. The earth was brought from Jerusalem. The walls are covered with bones and skulls, and several skeletons are standing erect in the robes of the order. Whenever a monk dies, he is buried in the oldest grave, from which the bones of the last occupant are then removed to the general receptacle. As ladies are not allowed to enter the cloisters of the convent, they are of course unable to visit this cemetery.

S. Carlo ai Catinari, so called from the manufacturers of wooden dishes who used to carry on their trade in the Piazza. The church was rebuilt in 1612 from the designs of Rosati and Soria. It is dedicated to S. Carlo Borromeo. The cupola is one of the highest in Rome, and is celebrated for the four frescoes on the pendentives, by *Domenichino,* representing the Cardinal Virtues.

Behind the altar is a fine half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the church. At the high altar is the immense picture representing the Procession of S. Carlo during the Plague at Milan, by *Pietro da Cortona*, "a composition," says Lanzi, "vast enough to dismay the boldest copyist." The Death of St. Anna is the masterpiece of *Andrea Sacchi*. Near this altar is the tomb of Cardinal Gerdil of Piedmont, the eminent metaphysician and natural philosopher, who was at one time tutor to the prince royal of Sardinia. He died at Rome in 1802. His 'Treatise on the Immortality of the Soul,' his 'Introduction to the Study of Religion,' his 'Reflections on Education,' in opposition to Rousseau, and 'the Phenomenon of Capillary Tubes,' still hold a high rank in modern Italian literature.

S. Carlo in the Corso, a fine church, with a heavy, disproportioned front added by Giobattista Menicucci and Fra Mario da Canepina. The church is from the designs of Onorio Lunghi (1614), completed by Pietro da Cortona. The interior, consisting of a nave and side aisles divided by Corinthian pilasters, is handsome, but in bad taste. At the high altar is the large picture of S. Carlo Borromeo presented by the Virgin to the Saviour, esteemed one of the best works of *Carlo Maratta*. The rich chapel of the right transept has a mosaic copy of the Conception, by the same painter, in S. Maria del Popolo, the statue of David by *Pietro Pacilli*, and that of Judith by *Lebrun*. This church contains the tomb of Count Alessandro Verri, the well-known author of the 'Notti Romane.' On the festival of S. Carlo Borromeo, on the 4th November, the pope performs high mass in this church, at 10 A.M.

S. Carlo alle Quattro Fontane, one of the extravagant and capricious designs of Borrommi, built in 1640. It is worth notice chiefly because it occupies the exact space of one of the great piers of the dome of St. Peter's. The court of the adjoining convent is in the same diminutive proportions, although it has two porticos of twenty-four columns.

S. Cecilia, in the Trastevere; built on the site of the house of St. Cecilia, part of which is still shown. Its foundation dates from 230, in the pontificate of Urban I. It was rebuilt by Paschal I. in 821, and entirely restored in 1725 by Cardinal Doria. In the fore-court is a fine antique marble vase. The body of the saint is buried beneath the high altar; the silver urn in which it was formerly deposited was stolen by the French. The recumbent statue of St. Cecilia by *Stefano Maderno* is one of the most expressive and beautiful sculptures which the seventeenth century produced. It represents the dead body of the saint in her grave-clothes, in the precise attitude in which it is said to have been found many years after her martyrdom on this spot. The tribune contains some curious mosaics of the ninth century, belonging to the restored church of Paschal I.

San Clemente, on the Esquiline, near the Baths of Titus, between the Lateran and Coliseum. This is one of the most interesting churches in existence. An ancient tradition of the church tells us that it stands on the site of the house of Clement, the fellow-labourer of St. Paul, and the third bishop of Rome: it is supposed to have been founded by Constantine. In 772 it was restored by Adrian I.; the choir was repaired about A.D. 880 by John VIII.; the mosaics of the tribune were added in the eleventh century; and Clement XI. (Albani), in the beginning of the last century, repaired and restored the whole edifice in its present form. In front is a quadriporticus, surrounding a court 58 feet long by 48 broad, entered by a small portico, which belongs probably to the eighth century. The interior consists of a nave, separated from the two side aisles by sixteen columns of different marbles and sizes, evidently taken from some ancient building. In front of the altar is the marble inclosure of the *Presbytery*, bearing the monogram of John VIII., and therefore as old as the ninth century. At the sides are the

ambones, or marble pulpits, from which, as we have stated in the account of the Basilica of S. Lorenzo, the epistle and gospel were read. Behind this are the absis or tribune, the ancient altar, and the episcopal seat, raised on a platform and divided from the rest of the church by two gates. The pavement is tesselated, and many parts of the ambones and altar are covered with mosaics. The vault of the tribune is also covered with mosaics of the eleventh century. The *Capella della Passione*, on the left of the entrance, contains the interesting frescoes by *Masaccio*, representing the Crucifixion of the Saviour, and the History of St. Clement and St. Catherine, which have been so often studied in reference to the history of art. They have frequently been retouched, and have consequently suffered much from restorations. The Evangelists on the roof are said to have escaped, and they certainly present many characteristics of that fine old master. The chief subjects are as follows: the Annunciation and St. Christopher; St. Catherine forced to idolatry; her Instruction of the daughter of King Maximilian in prison; her Death; her Dispute with the Alexandrian Doctors; the Miracle of her Deliverance; her Martyrdom. Opposite are the History of St. Clement and the Crucifixion. In the right aisle, near the high altar, is the tomb of Cardinal Rovarella, an interesting work of the fifteenth century: bearing the date of 1478. Among its bas-reliefs the thyrsus and other bacchanalian emblems used as symbols by the early Christians are conspicuous. The adjoining convent belongs to the Irish Dominicans.

S. Costanza, near the church of S. Agnese, beyond the Porta Pia, erroneously considered by the older antiquaries to be a temple of Bacchus. It was built by Constantine as a baptistery, in which the two Constantias, his sister and daughter, are supposed to have been baptized. The building is circular, sixty-nine feet in diameter, with a peristyle of twenty-four coupled granite columns supporting a dome. The vault is covered with mosaics with vine-leaves and bunches of grapes, which gave rise to the idea that it was a temple of Bacchus. But independently of the evidence afforded by the style of architecture and the construction of the building, which belong evidently to the decline of art, the porphyry sarcophagus of the family of Constantine, which was removed from its position in this church to the museum of the Vatican by Pius VI., is covered with bacchanalian symbols of the same kind, and they are now well known to have been frequently adopted as emblems by the early Christians. It has been supposed by some authorities that the columns were taken from some ancient temple. The capitals are richly worked, and were thought by Desgodetz worthy of being illustrated in his great work on the antiquities of Rome, in which a plan and section of the building may be seen. It was consecrated as a church by Alexander IV., in the thirteenth century, and dedicated to St. Constantia, whose body is interred, with the relics of other saints, under the altar in the centre of the edifice. Between this church and S. Agnese is an oblong inclosure, formerly called the Hippodrome of Constantine. It is now proved by excavations to have been a Christian cemetery.

S. Cosimo e Damiano, in the Roman Forum, a very ancient church, built on the site of the temple of Remus, and noticed under that head in the general description of the Antiquities (p. 288).

S. Francesca Romana, close to the Basilica of Constantine, partly built on the site of the Temple of Venus and Rome, and restored by Paul V. from the designs of Carlo Lambardi. It contains some curious mosaics of the ninth century; the tomb of St. Francesca, covered with rich marbles and bronzes, by *Bernini*; and the tomb of Gregory XI., erected in 1384 by the senate and people, from the designs of *Pietro Paolo Olivieri*, with a bas-relief representing the return of the Holy See to Rome after an absence of seventy-two years at Avignon. Under the vestibule is the mausoleum of Antonio Rido of Padua,

governor of St. Angelo in the fifteenth century: its sculptures give a good example of the military costume of the period. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this church in the presence of the college of cardinals.

S. Francesco a Ripa, founded in the thirteenth century in honour of St. Francis of Assisi, who lived in the convent and hospital adjoining, during his visits to Rome. The present church and convent were rebuilt by Cardinal Lazaro Pallavicini, from the designs of Matteo Rossi. The church contains some works of art, among which are the Virgin and Child with St. Anne, one of the best works of *Baciccio;* a Dead Christ, by *Annibale Caracci;* and the recumbent statue of the Blessed Luigi Albertoni, by *Bernini.* In the convent the apartments occupied by St. Francis are still shown.

Gesù, the church of the Jesuits, one of the richest churches of Rome, begun in 1575 by Cardinal Alessandro Farnese, from the designs of *Vignola.* The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof are by *Baciccio*, and are considered his best works. The paintings at the different altars are not of the first class. At the high altar, designed by Giacomo della Porta, is the Circumcision, by *Girolamo Muziano*, praised by Lanzi as a "tavola bella e ben ornata." The Death of St. Francis Xavier, in the right transept, is by *Carlo Maratta.* The chapel of S. Ignazio is one of the richest in Rome. It was designed by the celebrated Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe held by the Almighty is said to be the largest mass of lapis lazuli known. The altarpiece of St. Ignatius is by *Padre Pozzi.* Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of bronze gilt, adorned with precious stones. The two allegorical marble groups at the sides of the altar, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors, *Théodon* and *Le Gros.* By the side of the high altar is the tomb of Cardinal Bellarmin, the celebrated controversialist of the Roman church. It was designed by Rainaldi; the two figures of Religion and Wisdom are by *Bernini.* There are two great ceremonies at this church. The first, in honour of St. Ignatius, takes place at his festival, on the 31st July. The second and most important occurs on the last day of the year, when a solemn *Te Deum* is sung in the presence of all the cardinals, magistrates, and public bodies of Rome.

S. Giorgio in Velabro, the only church in Rome dedicated to the tutelary saint of England. It is of high antiquity, the foundation dating from the fourth century. It was rebuilt in the time of Gregory the Great, and again in the eighth century under Pope S. Zacharias. In the thirteenth century it was restored by the prior Stefano, who added the portico, as we see by an inscription still legible. The interior has sixteen columns of different materials and styles, taken from the ruins of ancient edifices. The head of St. George was deposited here by Pope S. Zacharias. The high altar and tabernacle are probably of the twelfth century. The frescoes in the tribune are attributed to *Giotto*, but they have suffered greatly from the carelessness of restorers. This church has an historical interest in connexion with Rienzi which entitles it to respect, and gives it strong claims upon the protection of the Roman antiquaries. On the first day of Lent, 1347, Rienzi affixed to its door his celebrated notice announcing the speedy return of the Good Estate:—*In breve tempo li Romani torneranno al loro antico buono stato.* Notwithstanding this, and although it gives title to a cardinal, the church would have perished a few years ago, if the Congregation of S. Maria del Pianto had not inter-

posed and obtained a grant of it from Pius VII. as their private oratory.

S. Giovanni Decollato, belonging to the Confraternità della Misericordia, whose office it is to administer consolation to condemned criminals, who are buried within the precincts of the church. It has some remarkable paintings, among which the most interesting is the Head of St. John the Baptist, by *Giorgio Vasari*, cited by Lanzi among those which are sufficient to establish his reputation, and praised by the same authority for "the exquisite perspective by which it is set off." The other pictures are the Birth of John the Baptist, by *Jacopo del Zucca*, his able pupil; the fine figures at the last altar, by *Jacopino del Conte*, a scholar of Andrea del Sarto; and an altarpiece by *Francesco Salviati*, in the adjoining oratory.

S. Giovanni de' Fiorentini, built by the Florentines in the form of a basilica in 1588, from the designs of Giacomo della Porta. The fine façade was added by Clement XII., from the designs of Alessandro Galilei (1725). The chapel of S. Girolamo contains an altarpiece representing St. Jerome praying before a crucifix, by *Santi di Tito*. On one of the side walls is a fine picture of St. Jerome writing, by *Cigoli*: it has all the design and expression of Raphael, with the colour and force of Titian. In the transept is the celebrated picture by *Salvator Rosa*, representing S. Cosimo and S. Damiano condemned to the flames, described by Lanzi among the works of this master which are well conceived and of powerful effect. The chapel of the Crucifix was painted by *Lanfranco*.

S. Giovanni Grysogono, in the Trastevere, founded by Constantine, and rebuilt in 1628 by Cardinal Borghese, from the designs of Giobattista Soria. The twenty-two granite columns of the interior were evidently taken from some ancient building. The picture of St. Chrysogonus transported to heaven, by Guercino, now in England, was formerly in this church. It contains a copy of it, and a Madonna by *Cav. d'Arpino*. The church is remarkable for several tombs of Corsican families: some well-known names, and among them that of Pozzo di Borgo, may be recognised.

S. Giovanni e Paolo, the church of the Passionist Convent on the Cælian, well known by the solitary palm-tree standing in the convent garden. It was built by Pammachius, a friend of St. Jerome, on the site of the house occupied by the titular saints who were officers in the court of Constantia, and were put to death by Julian the Apostate. It has a portico of eight granite columns, and twenty-eight ancient columns of marble in the nave. The pavement is one of the best examples of the *opus Alexandrinum*. The vault of the tribune is painted by *Christofano Roncalli* (Pomarancio). In the fourth chapel on the right is an altarpiece by *Marco Benefial*. Beneath this church are the remains of the Vivarium, described under the Antiquities (p. 324).

S. Giuseppe de' Falegnami, over the Mamertine Prisons, is remarkable for a Nativity, the first work which *Carlo Maratta* exhibited in public. The prisons are described under Antiquities.

S. Gregorio, on the Cælian, founded in the seventh century on the site of the family mansion of Gregory the Great, who was descended from the noble house of Anicia. The portico was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the church was rebuilt in 1734 from the designs of Francesco Ferrari. The interior has sixteen fine columns of Egyptian granite, taken from some ancient building. In the chapel of the saint are some sculptures of the fifteenth century, illustrating the history of his life. The Capella Salviati has a finely-coloured picture of St. Gregory, by *Ann. Caracci*. In front of the church are three detached chapels built by St. Gregory himself, and restored by Cardinal Baronius. The first, dedicated to *St. Silvia*, mother of St. Gregory the Great, has a statue of the saint by Niccolò Cordieri, pupil of Michael Angelo, and a fresco on the roof representing the Almighty with Angels, by *Guido*.

The second, dedicated to *St. Andrew*, contains the celebrated frescoes painted as rival performances by Guido and Domenichino. The St. Andrew adoring the Cross as he is led to Execution is by *Guido*; the Flagellation of the Saint is by *Domenichino*. Among the criticisms on these pictures, that of Annibale Caracci is not the least remarkable: "Guido's," he said, "is the painting of the master: this of Domenichino is the painting of the scholar, who knew more than the master." Lanzi tells us that while Domenichino was painting one of the executioners, he endeavoured to rouse himself to anger, and was surprised in the act of violent gesticulation by Annibale Caracci, who was so much struck with the spectacle, that he embraced him, and said, "Domenichino, to-day I must take a lesson from you." So novel, says Lanzi, and at the same time so just and natural, did it appear to him that the painter, like the orator, should feel within himself all that he undertakes to represent to others. "It is a common tale," he says, "that an old woman once stood a long while examining Domenichino's picture, commenting upon it part by part, and explaining it to a boy whom she happened to have with her; and that turning afterwards to Guido's painting, she took a cursory view of it, and passed on." The third chapel, dedicated to *S. Barbara*, has a fine statue of St. Gregory by *Niccolò Cordieri*, begun it is said by Michael Angelo. In the middle of the chapel is preserved the marble table on which St. Gregory fed every morning twelve poor pilgrims. In the church is interred the celebrated Imperia, the Aspasia of the court of Leo X., called by Geronimo Negri the "cortigiana nobile di Roma." In the cloisters is another tomb of more interest to English travellers,—that of Sir Edward Carne of Glamorganshire, doctor of civil law of the University of Oxford, who was united with Cranmer in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities respecting the divorce. He was ambassador to the Emperor Charles V., by whom he was knighted. He afterwards became ambassador to the court of Rome; and Bishop Burnet, in his History of the Reformation, has published several of his despatches. On the suppression of the English embassy by Elizabeth, he was recalled, but Paul IV. detained him at Rome, where he died in 1561. The present pope was for many years the abbot of this convent, and is now doing much to embellish the church and the adjoining chapels. His friend and successor, Cardinal Zurles, who died, it is supposed by poison, during his visit to the convents of the order in Sicily, is buried in the church, where a monument has been erected to his memory by the present pope. The terrace of the church commands one of the most picturesque views of the Palace of the Cæsars.

S. Ignazio, the church of the Jesuits college, with its massive front by Algardi, is, if possible, richer in elaborate decorations than the church of Gesù. Its magnificence is not in the best taste, but is nevertheless imposing from its excessive brilliancy. The paintings of the roof and tribune are by *Padre Pozzi*, and are chiefly remarkable for their perspectives. The Lancelotti chapel contains the tomb of S. Lodovico Gonzaga, with a bas-relief representing the Apotheosis of the saint, by Le Gros. It is much admired for its mechanical execution, but is full of faults in composition and taste. Near the side door is the tomb of Gregory XV., by the same sculptor.

S. Lorenzo in Damaso, close to the magnificent Palace of the Cancelleria, built by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It is remarkable for the tomb of the accomplished scholar and poet Annibale Caro, who died here in 1566. His bust is by *Dosio*. The statue of S. Carlo Borromeo in the sacristy is by *Stefano Maderno*.

S. Lorenzo in Lucina, founded by Sixtus IV. in the beginning of the fifth century, and restored in its present form by Paul V. in 1606, from the designs

of Cosmo da Bergamo. At the high altar, which was designed by Rainaldi, is the celebrated Crucifixion by *Guido*. The chapel of S. Francesco has a painting by *Marco Benefial*. This church contains the tomb of Poussin, designed by Lemoine, and executed by French artists, at the suggestion and partly at the cost of Chateaubriand, while French ambassador at Rome: the bas-relief represents the well-known landscape of the Arcadia.

S. Luca, one of the most ancient churches in Rome, rebuilt in the thirteenth century by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters, who rebuilt it in the pontificate of Urban VIII., and dedicated it to St. Luke, their patron saint. The designs for this new church were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. The Assumption, by *Sebastiano Conca*, is praised by Lanzi as a work of great merit. The subterranean church, containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by Pietro da Cortona at his own cost. This skilful artist was a liberal benefactor by legacy to this church; he endowed it with his whole fortune, amounting to 100,000 scudi. The *Academy* adjoining is described under its proper head.

S. Luigi de' Francesi, founded by Catherine de' Medici, and built in 1589 by the King of France, from the designs of Giacomo della Porta. The second chapel on the right contains two brilliant frescoes by *Domenichino*; they represent the Angel offering the crowns to S. Cecilia and her husband S. Valerian; Saint Cecilia expressing her contempt for the Idols; her distribution of her clothes among the poor; her Death, and Apotheosis. These interesting works, though somewhat theatrically treated, are remarkable examples of Domenichino's peculiar style of composition and colouring. The fine copy of Raphael's St. Cecilia is by *Guido*. In the chapel of St. Matthew are two superb pictures, representing the calling of the Saint, and his Martyrdom, by *Michael-angelo da Caravaggio*. The paintings on the roof, and the Prophets on the sides, are by *Cav. d'Arpino*. The Assumption, at the high altar, is one of the best works of *Francesco Bassano*. In the sacristy is a small picture of the Virgin, attributed to *Correggio*. This church contains many interesting tombs of eminent Frenchmen: among them are those of Cardinal de Bernis by Maximilian Laboureur; Cardinal de la Grange d'Arquien, father-in-law of Sobieski; Cardinal d'Ossat, ambassador of Henry IV.; and Seroux d'Agincourt, the celebrated archæologist and writer on Italian art. Not the least interesting is that of Pauline de Montmorin, erected by Chateaubriand.

S. Marcello, the church of the Servites, in the Corso, a very ancient church, dating as far back as the fourth century, when it gave title to a cardinal. It was rebuilt in 1519 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana in the worst possible taste. The chapel of the Crucifix is celebrated for the fine paintings by *Perino del Vaga*, representing the Creation of Eve, "where," says Lanzi, "there are some infantine figures that almost look as if they were alive: a work deservedly held in the highest repute." The St. Mark and the St. John are by the same painter, with the exception of the hand and bare arm, which were finished by *Daniele da Volterra*. In this chapel is the tomb of the illustrious Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy, the most honest and most liberal reformer of the papal administration, whose death is still involved in that painful mystery which strengthens the popular impression that it was produced by poison. The tomb is by *Rainaldi*, and is much admired as a specimen of modern art. Another tomb of some interest is that of Pierre Gilles, the French traveller and writer on Constantinople and the Bosphorus, who died here in 1555. The ceremony

of the Exaltation of the Cross takes place in this church in the presence of the whole college of cardinals, on the 14th September. Cardinal Weld, the last English cardinal, was titulary of this church.

S. Marco, founded by Pope S. Marco in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who covered the interior with mosaics. In 1468 Paul II., after the construction of the Palace of Venice, entirely rebuilt it, with the exception of the tribune, which is still standing with the mosaics of the ninth century. The portico was then added, from the designs of Giuliano da Majano. The interior has a nave and two aisles separated by twenty columns of jasper, and a few paintings. The most remarkable are the Resurrection by *Palma Giovane*, erroneously attributed to Tintoretto; the St. Mark the Evangelist, and the St. Mark the Pope, by the *School of Perugino*; the Nativity of the Virgin by *Il Bolognese* (Gio. Francesco Grimaldi); the Adoration of the Magi by *Carlo Maratta*; the Virgin and Child and S. Martina, by *Ciro Ferri*. The monument of Leonardo Pesaro of Venice is by *Canova*. On the Festival of St. Mark, April 25th, there is a solemn procession of all the clergy of Rome from this church to St. Peter's.

S. Maria degli Angeli.—This magnificent church occupies the Pinacothek or great hall of the Baths of Diocletian, which was altered by Michael Angelo for the purposes of Christian worship during the pontificate of Pius IV. It is one of the most imposing churches in Rome, and is frequently adduced to prove how much St. Peter's has suffered by the abandonment of the original plan of a Greek cross. The arrangement of the ancient baths is described in a previous page, under the head of "Antiquities." The great hall was converted by Michael Angelo into a Greek cross by the addition of a wing: Vanvitelli in 1740 reduced the church to its present form by adopting the circular aula of the baths as a vestibule, and enlarging the choir on the opposite side. The hall, which Michael Angelo had preserved as a nave, was thus converted into a transept; but the alteration, although it gave greater room to the fabric, was not a happy one. On account of the dampness of the ground Michael Angelo was obliged to raise the pavement about 8 feet, so that the bases of the original columns remain necessarily buried. Of the sixteen columns of the church eight only are antique: these are of Oriental granite, with attached bases of white marble. The others are of brick, stuccoed in imitation of granite, and were added by Vanvitelli. In the vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV., and nephew of the celebrated author of the 'Paradoxes and Emblems.' The tomb of Salvator Rosa has an inscription, which represents him as the "Pictorum sui temporis nulli secundum, poetarum omnium temporum principibus parem;" a friendly eulogy, which the judgment of posterity has not confirmed. At the entrance of the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the church, is stated by Nibby to be 308 feet long, 74 wide, and 84 high: the length of the present nave from the entrance to the high altar is 336 feet. The granite columns are 45 feet high and 16 feet in circumference. Among the works of art preserved here is the fine fresco of S. Sebastian by *Domenichino*, 22 feet high, originally painted on the walls of St. Peter's, and removed with consummate skill by the famous engineer and architect Zabaglia. Opposite, is the Baptism of the Saviour by *Carlo Maratta*, mentioned by Lanzi as one of the largest works he ever painted; the Death of Ananias and Sapphira is by *Cristofano Roncalli*; the Fall of Simon

Magus by *Pompeo Battoni*, is one of the finest works produced during the last century. Most of the altarpieces were painted for St. Peter's, and were superseded by mosaic copies, which have been already noticed (p. 341). On the pavement is the meridian traced by Bianchini in 1701, with the assistance of Maraldi, pupil of the famous astronomer Cassini, whose meridian in S. Petronio at Bologna has been already mentioned. It was traced with exceeding care, and is said to be one of the most accurate in Europe. Behind the church is the Certosa convent, with its celebrated cloister designed by Michael Angelo. It was founded and endowed by the Orsini family. The cloister is formed by a portico sustained by 100 columns of travertine, supporting four long corridors, which once contained a rare collection of engravings. In the centre of the square are the immense cypresses planted around the fountain by Michael Angelo when he built the cloister: they are said to measure 13 feet in circumference. The "Pope's oil-cellar," as it is called, is a mere chamber of the ancient baths, but it presents nothing of any interest.

S. Maria dell' Anima, begun in 1400 with money bequeathed for the purpose by a native of Germany, and completed from the designs of Giuliano Sangallo. The fine interior contains at the high altar the Madonna with angels and saints by *Giulio Romano*, much injured by inundations of the Tiber and by careless restorations; an indifferent copy of the Pietà of Michael Angelo, by *Nanni da Baccio Bigio*, the Florentine sculptor; the frescoes of *Sermoneta* in the chapel of the Crocifisso; and the frescoes of *Francesco Salviati* in the chapel del Cristo Morto. The noble tomb of Adrian VI. was designed by *Baldassare Peruzzi*, and sculptured by *M. Angelo Senese* and *Niccolò Tribolo*. Near the tomb of Cardinal Andrea of Austria is that of Lucas Holstenius of Hamburgh, the well-known librarian of the Vatican, the biographer of Porphyry, who abjured Protestantism, and died in Rome in 1661. Two small tombs by *Fiammingo* (Du Quesnoy) are interesting examples of that sculptor. At the entrance of the sacristy is the tomb of the Duc de Cleves, with a bas-relief representing Gregory XIII. giving him his sword.

S. Maria in Cosmedin, already noticed under the Antiquities as standing on the site of the temple of Ceres and Proserpine. It is said to have been built by S. Dionysius in the third century. It was restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek exiles, who were driven from the east by the Iconoclasts, under Constantine Copronimus, and having a school attached to it for their use, it acquired from that circumstance the name of *Scuola Greca:* in later times it has taken the name of Bocca di Verità, from the marble mask under the portico. The name of Cosmedin is supposed to refer either to the order of the school or to the ornaments of the church. It has a nave divided from two side aisles by twelve ancient columns of marble. The pavement is of *opus Alexandrinum*. The two ambones and the pontifical chair are of the twelfth century. The picture of the Madonna in the tribune is a specimen of early Greek art. The tabernacle of white marble and mosaic is by *Deodato Cosimati*. The church contains the tomb of the learned Gio. Mario Crescimbeni, the founder and historian of the Arcadian Academy, born at Macerata in 1663, who died here in 1728, while priest of this church. For the Antiquities of the site, see p. 281.

S. Maria di Loreto, one of the churches at the northern extremity of the forum of Trajan. It was restored with extraordinary skill by Antonio Sangallo in 1506, and has a double dome by his uncle Giuliano Sangallo. The church is chiefly remarkable for the statue of St. Susanna by *Fiammingo* (Du Quesnoy), one of the greatest productions of modern art in Rome, and without exception the most classical work which emanated from the school of Bernini. It forms an interesting link in tracing the progress of sculpture

from the first symptoms of its decline in the school of Michael Angelo; and we shall look in vain for any work of equal merit in the sculptures of the seventeenth century. At the high altar is a picture attributed to *Perugino*.

S. Maria sopra Minerva, so called from being built on the site of a temple of Minerva, erected by Pompey after his victories in Asia. It was rebuilt in 1375 under Gregory XI., and granted to the Dominicans: it was restored in the seventeenth century by Cardinal Barberini, from the designs of Carlo Maderno. It is the only Gothic church in Rome. On the unfinished façade are some inscriptions marking the rise of the Tiber at different periods from 1422 to 1598. The interior is imposing. On the right of the high altar is the full-length statue of Christ by *Michael Angelo*, one of his finest single figures, highly finished, but deficient in that expression of divinity which we look for in a representation of the Saviour. This statue is mentioned in the letter of Francis I. to Michael Angelo, quoted in our account of the *Pietà* in St. Peter's, in a previous page, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. In the second chapel on the right hand is the S. Lodovico Bertrando by *Baciccio*; the paintings on the pilasters are by *Muziano*. The chapel of the Annunciation, painted by *Cesare Nebbia*, contains the statue of Urban VII. by Buonvicino. In the Aldobrandini chapel is the Last Supper by *Baroccio*, said to be one of his last works: it was ordered, as Lanzi tells us, by Clement X. The other paintings of this chapel are by *Cherubino Alberti*; the statue of Clement VIII. is by *Ippolito Buzio*; the St. Sebastian, the figures of the Father and Mother of the Pope, and the Charity, are by *Cordieri*; that of Religion is by *Mariani*. In the small chapel adjoining is a Crucifixion, attributed to *Giotto*. The Caraffa chapel, dedicated to St. Thomas Aquinas, has some interesting frescoes by *Filippino Lippi*; the roof is beautifully painted by *Raffaellino del Garbo*, the accomplished scholar of Lippi; the altar-piece is a charming work of *Beato Angelico da Fiesole*: all these paintings have been recently restored. The tomb of Paul IV. in this chapel is by Pirro Ligorio, the celebrated architect of the sixteenth century. In the chapel of the Rosary, the Madonna at the high altar is by *Beato Angelico*; the history of St. Catherine of Siena is by *Giovanni de' Vecchi*; the ceiling, representing the Mysteries of the Rosary, is by *Marcello Venusti*. The Altieri chapel has an altarpiece by *Carlo Maratta*, representing the five saints canonized by Clement X. conducted before the Virgin by St. Peter. At the altar of the sacristy is a Crucifixion by *Andrea Sacchi*. In the chapel of S. Vincenzo Ferrerio is a picture of the saint by *Bernardo Castelli*, the Genoese painter, the well-known friend of Tasso. This church contains some very interesting tombs. Behind the high altar are those of Leo X. and Clement VII. by *Baccio Bandinelli*; not far from these are the tombs of Cardinal Casanata, of the learned Padre Mamachi, and of Cardinal Bembo, the celebrated restorer of learning, the friend of Michael Angelo, Raphael, and Ariosto: it was erected, as the inscription tells us, by his natural son, Torquato Bembo. Another interesting tomb to English travellers is that of Cardinal Howard, "Magnæ Britanniæ Protector," the grandson of Thomas, earl of Arundel, who died in Rome May 21, 1694. Close to the side door are the magnificent tombs of Cardinal Alessandrino, by *Giacomo della Porta*; of Cardinal Pimentelli, by *Bernini*; and of Cardinal Benelli, by *Carlo Rainaldi*. Near them is the tomb of Beato Fra Giovanni Angelico da Fiesole, the illustrious painter, whose devotional works and purity of life are happily expressed in the inscription:

"Non mihi sit laudi quod eram velut alter Apelles,
Sed quod lucra tuis omnia, Christe, dabam.
Altera nam terris opera extant, altera cœlo
Urbs me Joannem flos tulit Etruriæ."

The tomb of Benedict XIII. (Orsini) is by *Carlo Marchionni.* In the nave is the tomb of Paulus Manutius, son of the celebrated Aldus Manutius of Venice: he died at Rome in 1574, after he had printed the Scriptures and the Works of the Fathers, and composed his famous 'Commentaries on Cicero,' and his learned treatise 'De Curia Romana.' It is scarcely possible to find a more interesting monument in the history of typography. The following is the simple but expressive inscription: PAVLO MANVTIO ALDI FILIO . OBIIT CIↃIↃLXXIV. On the last pilaster of the nave is the monument of Raphael Fabretti, the learned antiquary of Urbino, who died at Rome in 1700: his works on the ancient Aqueducts, and his Syntagma on Trajan's Column, are well known. At the entrance of the chapel of the Rosary is the tomb of Guillaume Durand, the learned Provençal and bishop of Mende, author of the 'Speculum Juris' and the 'Rationale divinorum officiorum.' The 'Rationale' is said to have been one of the earliest printed books. His tomb is remarkable for its mosaics and sculptures by *Giovanni Cosimati.* The Festival of St. Thomas Aquinas, on the 7th March, is observed in this church with great solemnity, and high mass is performed in the presence of all the cardinals. On the Festival of the Annunciation, on the 25th of the same month, the pope attends high mass in the church, and afterwards bestows their dowry on the young girls portioned by the Society of the Annunziata. The *Library* of the Minerva, called the Biblioteca Casanatense from Cardinal Casanata its founder, is one of the most celebrated in Rome: it contains upwards of 120,000 printed books and 4500 MSS. The most ancient of the latter is a Pontifical on parchment, of the ninth century, illuminated with miniatures. The Hebrew Pentateuch has given rise to some controversy, being supposed by some writers to have been printed at Soura in Portugal, by others at Soria in Spain, while the Neapolitans claim the honour for their town of Sora. Two unpublished treatises by S. Thomas Aquinas have been recently found here: one entitled 'De Adventu Statu et Vita Antichristi;' the other 'De Judicio Finali,' in which the mysteries of the Apocalypse are explained. A large Bible on parchment, stamped by hand with wooden characters, is interesting in the history of printing. The collection of the prints published by the Calcografia Camerale is one of the finest collections known, and already amounts to many thousands. This library is richer in printed books than any other in Rome, and is only surpassed by the Vatican in manuscripts.

S. Maria di Monte Santo.—This and the corresponding church of *S. M. de' Miracoli* are well known to English travellers. They stand at the extremity of the Corso, in the Piazza del Popolo, and divide that main thoroughfare from the V. Ripetta and V. Babuino. They were begun by Alexander VII. from the designs of Rainaldi, and finished by Cardinal Gastaldi, legate of Bologna, in the seventeenth century, from the designs of Carlo Fontana. They are not remarkable for their architectural merits, and contain nothing worthy of notice. Such an entrance into Rome was worthy of something better than the architecture of these churches.

S. Maria della Navicella, so called from a small marble ship which Leo X. placed in front of it. The church is one of the oldest in Rome, and stands on the site of the house of S. Cyriaca, from which it is sometimes called *in Domnica.* It was entirely renewed by Leo X. from the designs of Raphael. The portico is by Michael Angelo. The interior has eighteen fine columns of granite and two of porphyry. The frieze of the nave is painted in chiaroscuro by *Giulio Romano* and *Perino del Vaga.* In the Confessional are the remains of S. Balbina. The mosaics of the tribune are of the ninth century, when the church was restored under Paschal I.

S. Maria del Orto, in the Trastevere, near the Ripa Grande, deserves notice

for its architecture. It was designed by Giulio Romano about 1530, with the exception of the façade, which was added by Martino Lunghi. It contains an Annunciation by *Taddeo Zuccari*. The architecture of the high altar is by *Giacomo della Porta*.

S. Maria della Pace, built by Sixtus IV. in 1487, as a memorial of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by Baccio Pintelli, and restored by Alexander VII. from the designs of Pietro da Cortona, who added the semicircular portico. The interior consists of a nave and an octagonal cupola in good taste. Over the arch of the first chapel, on the right hand in entering the church, are the *Four Sibyls* by *Raphael*. They represent the Cumæan, Persian, Phrygian, and Tiburtine Sibyls, and are universally classed among the most perfect works of this illustrious master. The Angels who hold the tablets are by *Timoteo della Vite*, from Raphael's drawings. Unlike the Isaiah in the Agostino, these frescoes do not show the imitation of Michael Angelo for which that picture is remarkable: they were very probably suggested by the works of the Sistine chapel, but they bear distinct evidence of the peculiar grace and sweetness of Raphael's own style. In regard to the common story of the jealousy of the two great artists, it is said that when Michael Angelo was consulted by the banker Chigi on the price which Raphael could claim for these Sibyls, Michael Angelo replied that every head was worth a hundred crowns. They have recently been restored, and have unfortunately suffered in some important parts. The frescoes of the cornice above are by *Rosso Fiorentino*. The four paintings of the cupola have been much admired; the Visitation is by *Carlo Maratta*; the Presentation in the Temple is one of the finest works of *Baldassare Peruzzi*; the Nativity of the Virgin is by *Francesco Vanni*; the Death of the Virgin is considered the masterpiece of *Gio. Maria Morandi*. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the ceiling by *Albani*. The roof of the last chapel is covered with frescoes by *Baldassare Peruzzi*, representing various events of the Old Testament. The chapel with arabesques is by *Simone Mosca*. The cloisters of this church are remarkable for their elegant architecture by *Bramante* (1494).

S. Maria del Popolo, founded, according to tradition, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states that the people were constantly harassed by the phantoms which haunted the spot, and that the church was built to protect them from these ghostly visitants. It was rebuilt by Sixtus IV., from the designs of Baccio Pintelli, in 1480, and was completed and embellished by Julius II., by Agostino Chigi, and other wealthy citizens. Alexander VII. modernised the whole building on the plans of Bernini. The sculptures and paintings collected in its numerous chapels make it one of the most interesting churches in Rome. The first chapel on the right of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal della Rovere, contains the celebrated altarpiece of the Nativity, by *Pinturicchio*. The second, or the Cibo chapel, designed by Carlo Fontana on the plan of a Greek cross, is rich in verde and nero antico, pavonazzetto, alabaster, and precious marbles: the fine picture of the Conception is by *Carlo Maratta*. The third chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by *Pinturicchio*, lately restored by *Camuccini*. In the fourth, is the bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, an interesting work of the fifteenth century. The ceiling of the choir is covered with frescoes by *Pinturicchio* in his best style. The painted windows are by French artists, Claude and Guillaume, who were invited to Rome by Bramante: they are the only examples of painted windows in Rome. Near this are the magnificent tombs of Cardinal Ascanio

Sforza and the Cardinal di Recanati, by *Andrea Sansovino*, the sculptor of the beautiful bas-reliefs at Loreto; they are perhaps the most celebrated tombs of the fifteenth century in Rome: Sansovino was brought to Rome by Julius II. purposely to execute them. Vasari bestows upon their beautiful statues the highest praise, and declares that they are so perfectly finished that they leave nothing more to be desired. They deserve to be carefully studied by all who are interested in tracing the progress of sculpture from the period of the revival. In the chapel on the right of the high altar is the Assumption, by *Annibale Caracci*. The Crucifixion of St. Peter and the Conversion of St. Paul are by *M. Angelo Caravaggio*. The Chigi chapel, the second on the left hand, was constructed and decorated from the designs of *Raphael*. The mosaics of the cupola, representing the creation of the heavenly bodies, were from his designs, but were not finished for a long time after his death. The original plan was to cover the ceiling with a series of subjects from the creation to the fall of Adam; the walls were to have paintings illustrating the New Testament; and these two series were to be connected by four statues of Prophets. The mosaics of the Creation have recently been made known by the excellent outlines of Grüner, the Prussian engraver, whose name has become associated with some of the finest works of Raphael. The Nativity of the Virgin, at the high altar, was begun by *Sebastian del Piombo* and finished by *Salviati*. The *Statue of Jonah* sitting on a whale, long known to have been designed by *Raphael*, is now proved by Passavant to have been sculptured by the great artist. The Daniel and the Habakkuk are by *Bernini*; the Elijah is by *Lorenzetto*. Near this chapel is the tomb of the Princess Odescalchi Chigi, by *Paolo Posi*: the lion is cleverly sculptured, but the monument is remarkable rather for its magnificence than for its good taste. In the corridor of the church are numerous very interesting monuments: some of them are ornamented with fine sculptures of the fifteenth century, and on others some curious epitaphs may be noticed.

S. Maria in Trastevere, said to be the first church publicly consecrated to divine worship in Rome: it certainly appears to have been the first dedicated to the Virgin. It was founded as a small oratory by St. Calixtus in 224, rebuilt in 340 by Julius I., and by him dedicated to the Virgin. In 707 it was ornamented with mosaics by John VII., and subsequently restored by Gregory II. and III. Adrian I. added the side aisles; Benedict III. built the tribune; Innocent II., in 1139, restored the whole building, and decorated the façade with mosaics, which are still preserved. Nicholas V. reduced it to its present form, on the plans of Bernardino Rossellino. The mosaics of the façade represent the Virgin and Child and the five wise virgins: they were restored in the *fourteenth* century by *Pietro Cavallini*, who assisted Giotto in executing his Navicella at St. Peter's. The twenty-one granite columns, which divide the nave from the two side aisles, were evidently taken from ancient edifices: some have Ionic and some Corinthian capitals. The Ionic capitals have either in the volutes or the flowers small figures of Isis, Serapis, and Hippocrates. The fine Assumption, by *Domenichino*, is considered one of the best frescoes in Rome. Domenichino also designed the chapel of the Madonna di Strada Cupa, and painted the graceful figure of a child with flowers in a compartment of the ceiling. The tribune has two series of mosaics: the upper ones, representing the Saviour, the Virgin, and several saints, were executed in the twelfth century, when the church was restored by Innocent II.; those below, representing the Virgin and the twelve Apostles, are by *Pietro Cavallini*. The Confessional contains the remains of St. Calixtus and four other early popes, who have obtained a place in the calendar. This church has some interesting tombs: among them may be specified those of Lanfranco and Ciro Ferri, the painters; and

of Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Della Cruscan Academy, an able writer on art, who died canon of this church in 1775. In the sacristy are the tombs of Cardinal d'Alençon, brother of Philip le Bel, and of Cardinal Stefaneschi, both by *Paolo*, the celebrated Roman sculptor of the fourteenth century. Near this church is the immense Benedictine *Convent of San Calisto*, celebrated for the Latin Bible of S. Paolo, one of the most beautiful MSS. of the eighth century, said to have been a present from Charlemagne. It is remarkable for its superb miniatures and initial letters. The double frontispiece has on one side a picture of the emperor and two squires, and on the other the empress attended by one of her ladies. The whole Bible is filled with illuminations of the utmost delicacy and richness of ornament, and is one of the most valuable specimens of its kind.

S. Maria a Trevi (*de' Crociferi*), said to have been founded by Belisarius. This church, situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII. from the designs of Giacomo del Duca. It contains some fine pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifisso are by *Il Bolognese* (Gio. Francesco Grimaldi). The pictures of *Palma Vecchio* are at one of the side altars; another altar has a picture of the Venetian school, probably by one of Palma's scholars.

S. Maria in Vallicella, called also *Chiesa Nuova*, one of the largest and most imposing churches in Rome. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Longhi. The interior is rich in marbles and ornaments designed by *Pietro da Cortona*, who painted the roof, the cupola, and the vault of the tribune. In the first chapel on the right is the fine Crucifixion, by *Scipione Gaetani*, called the Roman Vandyke. The Coronation of the Virgin in the chapel of the transept is by *Cav. d'Arpino*. The high altar is remarkable for three paintings by *Rubens* in his early youth: the central picture represents the Virgin in a glory of angels; the others represent, on one side, St. Gregory, S. Mauro, and S. Papias; on the other, S. Domitilla, S. Nereo, and S. Achilleo. The chapel of S. Filippo Neri contains a mosaic copy of Guido's picture of the saint; and a series of paintings on the roof, illustrative of different events in his life, by *Cristofano Roncalli*. The body of the saint is buried beneath the altar. In the next chapel is the fine Presentation in the Temple, by *Baroccio*. The roof of the sacristy is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven: it is finely coloured, and remarkable for the effect of the foreshortening. The statue of S. Filippo is by *Algardi*. In an inner chamber is a fine picture by *Guercino*. Beyond this is the chamber of S. Filippo, still retaining the furniture which he used. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected him: the ceiling is painted by Pietro da Cortona. Returning to the church, the second chapel on the right hand has the beautiful Visitation, by *Baroccio*; the last chapel on this side is painted by *Cav. d'Arpino*. This church contains the tombs of the celebrated Cardinal Baronius, of Cardinal Taruggi, and Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of *oratorio* from the oratory which he founded. Oratorios are still performed in this church during Lent, at which females are not allowed to be present. S. Filippo is also entitled to honourable praise for having induced Cardinal Baronius to write his celebrated Annals. At his festival, on the 26th May, a grand mass is celebrated in this church, in the presence of the pope and cardinals. The adjoining *Convent of S. Filippo Neri* is one of the best works

of Borromini. The flat roof of the oratory is an able imitation of that of the Cella Solearis of the Baths of Caracalla. The *Library* contains some interesting works. The 'Enarrationes in Psalmos,' by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the eighth century is attributed to Alcuinus. Several inedited manuscripts of Cardinal Baronius are preserved here.

S. Maria in Via Lata, by the side of the Doria Palace, is said by the church tradition to occupy the spot where St. Paul lodged with the centurion. The church was founded by Sergius I. in the eighth century, rebuilt by Innocent VIII. in 1485, and restored in 1662 by Alexander VII., when the façade was added by Pietro da Cortona, who considered it his masterpièce of architecture. In the subterranean church is a spring of water, which is said by the tradition to have sprung up miraculously, to enable the apostle to baptize his disciples.

S. Maria della Vittoria, so called from a miraculous picture of the Madonna, whose intercession is said to have obtained many victories over the Turks. It was built in its present magnificent style in 1605, by Paul V. The imposing façade was added from the designs of Gio. Battista Soria, at the expense of Cardinal Borghese, in return for the present of the hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum at Paris. The interior is by Carlo Maderno. The flags suspended from the roof were captured from the Turks when they were compelled to raise the siege of Vienna, September 12, 1683. The Virgin and St. Francis in the second chapel, and the two lateral pictures, are by *Domenichino*. The chapel of S. Teresa contains the celebrated reclining statue of the saint in the ecstasy of divine love, with the Angel of Death descending to transfix her with his dart, by *Bernini:* it is not deficient in power, but is marked by the usual extravagance of his school. The next chapel contains the Trinity, by *Guercino;* a Crucifixion, by *Guido;* and his Portrait of Cardinal Cornaro.

S. Martino ai Monti, called also *S. Silvestro e S. Martino*, built by S. Symmachus A.D. 500, on the site of a more ancient church founded by S. Silvester in the time of Constantine the Great. After being restored by several popes in the middle ages, it was modernised in 1650 by P. Filippini, the general of the Carmelites. The interior is very chaste and imposing. The nave is divided from the two side aisles by a double range of twenty-four ancient columns, of the Corinthian order, and of different marbles, said to have been taken from Hadrian's villa at Tivoli. In the aisles is a series of very remarkable landscapes in fresco by *Gaspar Poussin*, with the prophet Elijah and other figures by his more celebrated brother-in-law, *Nicholas Poussin*. The high altar is raised upon a platform richly paved with marbles of various colours. Beneath it a marble staircase leads to the Confessional, containing the bodies of popes S. Silvester and S. Martin, arranged and decorated by *Pietro da Cortona*. Below this is the Subterranean Church, a kind of crypt, which formed part of the Baths of Trajan. The ancient pavement is of black and white mosaic, and the antique Madonna at the altar is of the same material. In this crypt S. Silvester is supposed to have held the first general council after the conversion of Constantine. Near this church is a piazza, which still retains the name of *Suburra*, the celebrated street of ancient Rome.

SS. Nereo ed Achilleo, near the Baths of Caracalla, built by John I. in 524, and restored in the sixteenth century by Cardinal Baronius, who was titulary of the church. It is remarkable chiefly for the two *ambones* or marble pulpits, for the mosaics of the eighth century, and for the episcopal chair from which Gregory the Great read his twenty-eighth homily to the people. A portion of this homily is engraved on the back of the chair. In the gallery is an interesting fresco representing a Council. On a marble slab is still

preserved the impressive adjuration in which Cardinal Baronius entreats his successors not to alter the building or remove any of its antiquities. The touching prayer of the father of ecclesiastical history might be advantageously followed by some of the Iconoclasts of our own time, who are constantly despoiling the fine old churches of England by modern improvements and innovations. The following is the inscription: *Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutam antiquitatem pie servato; sic Deus martyrum suorum precibus semper adjuvet!*

S. Onofrio, built in the fifteenth century for the hermits of the Congregation of St. Jerome. There are few churches in Rome which possess so deep an interest for the Italian scholar as this, the last resting-place of Tasso. Under the portico on the side of the church are three lunettes, in which *Domenichino* has painted the Baptism, Temptation, and Flagellation of St. Jerome. The Virgin and Child over the door are by the same master. On entering the church a small slab of marble on the left hand bears the simple but sufficient inscription, TORQVATI TASSI OSSA. The illustrious poet came to this convent to seek an asylum in his latter days, and died here in 1595. A monument is now erecting on a splendid scale to the honour of the author of the Gerusalemme, from the designs of Cav. Fabris, but it never can possess half the interest excited by the plain gravestone which covers his remains. The tomb of Alessandro Guidi is completely eclipsed by the fame of Tasso. This eminent lyric poet, called the Italian Pindar, died here in 1712. The tomb of John Barclay, the author of the Argenis, will interest British travellers; he spent the six last years of his life at Rome, where, as Lord Hailes tells us, his great delight consisted in his flower-garden: he died here in 1621. At the high altar are some frescoes by *Baldassare Peruzzi* at the lower portion, and some others by *Pinturicchio* above: they have suffered greatly from restorers. In a corridor of the adjoining monastery is the head of a Madonna in fresco, by *Leonardo da Vinci*. The gardens of S. Onofrio command one of the most beautiful views of Rome. A tree long bore the name of *Tasso's Oak*, and was consecrated by the tradition that the great poet made it his favourite place of study. It was a fine old oak, and was happily too aged to have been subjected to the profaning scepticism of travellers. There was no tree in the world which the Italian scholar regarded with deeper interest, but it was unfortunately destroyed by a storm in the autumn of 1842.

S. Panerazio, near the Vigna Corsini, beyond the gate of the same name on the Janiculum. It stands on the ancient Via Vitellina, and is said to have been founded by S. Felix I. in the third century, on the site of the cemetery of Calepodius. The present church was built by St. Symmachus in the fifth century, and after being long abandoned was restored, in 1609, by Cardinal Torres. It was formerly celebrated for its *ambones*, and other antiquities of the early ages of Christianity; but many of them were destroyed or removed while the church remained deserted. It is remarkable as the burial-place of Crescenzio Nomentano, the celebrated consul of Rome in the tenth century. His epitaph was visible prior to the restorations of Cardinal Torres, but it unfortunately disappeared during these repairs, and no trace of a monument so interesting to the historian of Rome during the middle ages can now be discovered. In this church Narses, after his defeat of Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis king of Naples was received by John XXII. Under the confessional are the tombs of St. Pancras and St. Victor. One of the two staircases leads to the spot where St.

Pancras suffered martyrdom; the other leads to the entrance of the catacombs of Calepodius, celebrated in ecclesiastical history as the burial-place of many early martyrs.

S. Paolo alle tre Fontane, beyond the Basilica of S. Paolo fuori le Mure, built on the spot where St. Paul is said to have been beheaded, anciently called *Ad Aquas Salvias*. The present church was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1590. The interior is remarkable for the three fountains which are said by the tradition to have sprung up where the head of the apostle bounded three times from the earth. The black porphyry columns of the altar of St. Paul are said to be unique in size. Close to this church are two others, dating from the early times of Christianity. The first of these, *S. Vincenzo ed Anastasio*, was built in 624 by Honorius I., and repaired in 796 by Leo. III. On the pilasters of the nave are the frescoes of the Twelve Apostles, painted from the designs of *Raphael* by his scholars: they are fine, dignified figures, but are greatly damaged. The third church, called *S. Maria Scala Cœli*, built on the cemetery of St. Zeno, in which were buried the 12,000 Christian martyrs who had been employed, as the legend states, in building the Baths of Diocletian. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a cupola. The tribune is remarkable for its mosaics, by Francesco Zucca, of Florence: they are considered to be the first work of good taste executed by the moderns in that class of art.

S. Pietro in Montorio, founded by Constantine near the spot where St. Peter was crucified, and rebuilt by Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli. The Borgherini chapel is celebrated for the paintings of *Sebastian del Piombo*, executed from the designs of Michael Angelo. Vasari tells us that they were the result of a combination between these two painters, for the purpose of counteracting the partiality evinced at Rome for Raphael. Lanzi says upon this point, that "he knows not that he is called upon to give an opinion on an assertion, which, if we disbelieve it, casts an imputation on the historian, and which, if we admit it, does no credit to Michael Angelo." The principal subject is the Flagellation of the Saviour. The frescoes on the roof represent the Transfiguration. These works cost Sebastiano the labour of six years. Lanzi says that he painted the Flagellation in the new method he had invented of painting in oils on stone; "a work," he says, "as much blackened by time, as the frescoes which he executed in the same church are well preserved." The Conversion of St. Paul in the chapel of S. Paolo, next to the side door, is by *Giorgio Vasari*, who has introduced his own portrait: the statues of Religion and Justice were designed by him, and sculptured by *Bartolommeo Ammanato*. Previous to the French invasion, the Transfiguration of Raphael stood at the high altar of this church; and Sebastian del Piombo painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the Vatican, and a pension granted to the church as a compensation for it. The chapel of St. John the Baptist was painted by *Francesco Salviati*: the statues of St. Peter and St. Paul are by *Daniele da Volterra* and *Leonardo da Milano*, his pupil. The balustrade of giallo antico was constructed out of the columns found in the gardens of Sallust. The Dead Christ, and the different subjects of the Passion in the next chapel, have been attributed to Vandyke on slight authority, but their real author is unknown. The St. Francis receiving the Stigmata in the last chapel is by *Giovanni de' Vecchi*. In the cloister of the adjoining convent is Bramante's celebrated Temple, built at the expense of Ferdinand of Spain, on the precise spot on which St. Peter is said to have

suffered martyrdom. It is a small circular building, sustained by sixteen granite columns of the Doric order: it has been universally admired as a model, and is in every respect one of the most elegant works of modern architecture. The view from the platform in front of San Pietro in Montorio can hardly be surpassed: it is to modern Rome what the view from the Capitol is to ancient Rome; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the localities and principal buildings of the modern city.

S. Pietro in Vincoli, built in 442, during the pontificate of Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the church; rebuilt by Adrian I. in the eighth century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was reduced to its present form by Francesco Fontana. It is a majestic edifice, consisting of a nave separated from two side aisles by twenty ancient columns of Grecian marble of the Doric order, seven feet in circumference. The chief interest of this church is derived from the *Moses of Michael Angelo*, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michael Angelo's design was a parallelogram, surmounted by forty statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the most curious chapters in the history of art. The quarrel of Michael Angelo with the pope suspended the progress of the work for two years; but on their reconciliation the great sculptor returned to Rome, and continued the work until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until his death. The original design, after all these interruptions, was never executed: Michael Angelo had only completed at his death the statue of Moses and the two figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St. Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides of the monument, are now in Paris, and the third is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried near his monument, but in the Vatican. These facts are necessary to be borne in mind, because the Moses is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but in spite of all that has been advanced, it is impossible not to be struck with its commanding expression and colossal proportions. The hands and arms, with the exception of a slight anatomical error in the left arm, are extremely fine, and rival the grandest productions of the Grecian chisel. "Here sits," says Forsyth, "the Moses of M. Angelo, frowning with the terrific eyebrows of Olympian Jove. Homer and Phidias, indeed, placed their god on a golden throne; but Moses is cribbed into a niche, like a prebendary in his stall. Much wit has been levelled of late at his flowing beard and his flaming horns. One critic compares his head to a goat's; another, his dress to a galley-slave's. But the true sublime resists all ridicule: the offended lawgiver frowns on unrepressed, and awes you with inherent authority." The celebrated sonnet of Giambattista Zappi on the Moses is justly considered one of the finest in the Italian language:

"Chi è costui che in sì gran pietra scolto
Siede gigante e le più illustri e conte
Opre dell'arte avanza, e ha vive e pronte
Le labbra sì che le parole ascolto?

Quest è Mosè, ben mel dimostra il folto
Onor del mento, e'l doppio raggio in fronte;
Quest è Mosè quando scendea dal monte,
E gran parte del Nume avea nel volto.
Tal era allor che le sonanti e vaste
Acque ei sospese a se d'intorno e tale
Quando il mar chiuse, e ne fe tomba altrui.
E voi, sue turbe, un rio vitello alzaste?
Alzato aveste imago a questa eguale,
Ch' era men fallo l' adorar costui."

The Prophets and the Sibyls in the niches are by *Raffaele da Montelupo*, M. Angelo's able pupil. At the first altar on the right hand, is the picture of St. Augustin, by *Guercino*. Near it are the tombs of Cardinal Margotti and of Cardinal Agucci, from the designs of *Domenichino*, who painted their portraits. The Deliverance of St. Peter, at the altar, is a copy of the picture by this master now preserved in the sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jacopo Coppi*, the Florentine painter of the sixteenth century: it contains an ancient pulpit of white marble. In the side aisle is a mosaic of St. Sebastian, of the year 680, in which he is represented with a beard. The Deliverance of St. Peter, in the sacristy, is one of the most celebrated works of the younger days of *Domenichino*. At the entrance of the church is a bas-relief of St. Peter and the Angel, executed in the fifteenth century for Cardinal Cusani, whose grave-stone is seen near it. The chains which give name to the church are not shown to strangers, but are publicly exhibited to the people on the Festival of St. Peter, on the 1st August. In this church Hildebrand was crowned pope under the title of Gregory VII. in 1073. The adjoining convent was built by Giuliano Sangallo, and the cistern in the court was designed by Michael Angelo. The street of S. Francesco di Paola, which leads from S. Pietro in Vincoli to the Piazza Suburra, is supposed to correspond with the *Vicus Sceleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father Servius Tullius, after he had been assassinated by her husband Tarquin.

S. Prassede, founded on the site of a small oratory built here by Pius I. A.D. 160, as a place of security to which the early Christians might retire during the persecutions. The present church was built in 822 by Paschal I., restored in the fifteenth century by Nicholas V., and modernised by Cardinal Borromeo, who was titulary of the church. It is remarkable as the scene of the attack of the Frangipani on Pope Gelasius II. in 1118. At the entrance of the court is an ancient vestibule, with two antique granite columns. The interior presents a nave divided from two side aisles by sixteen columns of granite, with Corinthian capitals, which have birds in their foliage. The tribune is ascended by a double flight of steps, composed entirely of large blocks of *rosso antico*, said to be the largest known. The mosaics of the tribune belonged to the original building of Paschal I., and are therefore of the ninth century. In the left side aisle is the marble slab on which S. Prassede slept, and in the middle of the nave is a well in which she is said to have collected the blood of the martyrs who were executed on this hill. The chapel of S. Zeno, called from its beauty in former times the "Orto del Paradiso," contains a portion of a column of Oriental jasper, brought from Jerusalem by Cardinal Colonna in 1223, and said by the church tradition to be the column to which the Saviour was fastened at the flagellation: it contains also the relics of numerous martyrs, besides those of St. Zeno and St. Valentinian. The tomb of Cardinal Cetti (1474), with portraits of himself, St. Peter, and St. Paul, and statues of S. Prassede and S. Pudenziana, is interesting as a work of art of the fifteenth century. The tomb of Cardinal Anchera bears the date 1286. The chapel contains a picture by *Federigo Zuccari:* on the roof is the Ascension, by *Cav. d'Arpino*. The confessional has four sarcophagi of the early Christians, some of which are rudely sculptured. The sacristy con-

tains the fine picture of Christ at the Column, by *Giulio Romano*. Among the relics shown here is the Portrait of the Saviour, which St. Peter is said to have presented to Pudens, the father of S. Prassede and S. Pudenziana. The church tradition tells us that Pudens was the first person whom St. Paul converted to Christianity in Rome; that the apostle lodged in his house from the first year of Claudius to the ninth, and again A.D. 62, when he returned a second time to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2: "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by ecclesiastical historians as the first pope and successor of St. Peter; Claudia is said to be the wife of Pudens, and the daughter of the British chief Caractacus.

S. Prisca, on the Aventine, a very ancient church, said to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was consecrated by pope S. Eutychius in 280, and rebuilt or restored by Cardinal Giustiniani from the designs of Carlo Lombardi. It has twenty-four ancient columns in the nave, and at the high altar the Baptism of the Saint, by *Passignani*. In an adjoining vineyard are the remains of three arches of an *Aqueduct*, the specus of which may be seen over the first arch.

S. Pudenziana, said by the tradition to occupy the site of the house of Pudens, mentioned in the account of S. Prassede. The church was founded by Pius I., A.D. 141. It was either restored or rebuilt in the eighth century by Adrian I., and entirely modernized by Cardinal Caetani in 1598. It has a nave divided from side aisles by pilasters, between which are fourteen ancient marble columns. It is supposed that these columns belonged to the first church, which does not appear to have been pulled down, but incorporated into the present building. The door is covered with ornaments and reliefs, and appears to be of the same date as the mosaics, which were added by Adrian I. These mosaics are well preserved: they were considered by Poussin to be the best of this early age in Rome. The paintings of the roof are by *Niccolò Circignani* (Pomarancio). In one of the chapels of the side aisle is an altar, at which the church tradition says that St. Peter officiated. A well is also shown in front of the Caetani chapel, in which S. Pudenziana is said to have preserved the blood of 3000 martyrs who are buried in the church!

S. Saba, on the Aventine, a very ancient church, standing isolated on the southern summit of the hill. It is more remarkable for its position and the view from its portico than for its architecture. It contains some ancient sarcophagi, and some paintings of the fourteenth century. The convent walls have all the appearance of a fortification, both in strength and extent.

S. Sabina, on the Aventine, supposed to occupy the site of the Temple of Juno Regina. It was formerly supposed that the Temple of Diana stood upon this spot, but the ancient topography of the Aventine is so obscure, that it would be a hopeless task to follow the speculations of the antiquaries. Both temples are now believed, from the expressions of the classical writers, to have stood upon this summit of the hill. S. Sabina was built in the form of a basilica in 423, by Peter, an Illyrian priest, on the site of the house of St. Sabina, as we learn by an inscription in mosaic over the principal door. It has been restored at various times, and has lost a great deal of its original character. It was reduced to its present form by Sixtus V. in 1587. It has a nave and *two* side aisles, separated by twenty-four fluted columns of white Grecian marble, of the Corinthian order, with attic bases. Arches spring from the columns, as in all the basilicas. The last chapel on the right contains the fine picture of the Virgin of the Rosary, S. Domenico, and St.

Catherine of Siena, by *Sassoferrato.* Lanzi mentions it as an instance of his partiality for small pictures. "It is, however," he says, "well composed, and painted *con amore,* insomuch that it is looked upon as a perfect jewel." Between the church and the cloisters of the monastery is a hall, with spiral columns: from this side we may examine the richly-sculptured doorway of white marble, supposed to be the work of the twelfth century. In the forecourt are some early Christian sculptures and inscriptions. In the gardens of the monastery is an olive-tree, said to have been planted by S. Domenico. From the corridor there is a fine view of all the southern quarter of Rome. On the steep declivity beneath the monastery are extensive ruins of brickwork, of which nothing is known. The Cave of Cacus is placed on this side of the hill by those antiquaries who endeavour to give a real existence to the imagination of the poets. Near S. Sabina are two other churches, which may be briefly mentioned: S. Alessio and S. Maria Aventina, called also the Priorato, from the priory of Malta to which it belongs: *S. Alessio,* supposed to mark the position of the Armilustrum, where Plutarch tells us that Tatius was interred. The church is supposed to date from the ninth century. S. Maria Aventina, or the *Priorato,* is remarkable for the magnificent view which it commands over an immense extent of the city and suburbs. The church was restored in 1765 by Cardinal Rezzonico, from the designs of Piranesi, who has overloaded it with ornaments. An antique marble sarcophagus, with basreliefs of the Muses, serves as the tomb of a Bishop Spinelli. In the vineyards on this summit of the Aventine some interesting antiquities have been found, among which are the bas-relief of the Endymion, and the infant Hercules in basalt, in the Capitoline Museum; Diana of Ephesus in Oriental alabaster, and several fragments of mosaic pavements relating to hunting and to other attributes of Diana.

S. Silvestro di Monte Cavallo, belonging to the priests of the mission, is remarkable for the four circular paintings on the pendentives of the cupola of the second chapel, by *Domenichino.* They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says, that for the composition and the style of the drapery, they are by some preferred to all the rest. In another chapel is the Assumption, considered the best work of *Scipione Gaetani.* The last chapel but one has a roof painted by *Cav. d'Arpino,* and some paintings on the lateral walls by *Polidoro da Caravaggio.* The cardinals meet in procession at this church, previously to their going in procession to the conclave.

S. Stefano Rotondo, on the western extremity of the Cælian hill, one of the most remarkable churches in Rome, long supposed to be an ancient temple; but the bad construction of the building, the unequal height and different orders of the columns, and the cross which is visible on some of the capitals, evidently show that it cannot be referred to classical times. It is known from Anastatius that S. Simplicius dedicated it in 467, and it is now generally regarded as a building of that period. The name expresses its circular form. The intercolumniations of the outer peristyle were filled up by Nicholas V. (1447), to form the outer wall of the present building. The interior, 133 feet in diameter, has fifty-six columns of granite and marble, partly Ionic and partly Corinthian; thirty-six of these are in the outer circle, and twenty in the inner. The former have a series of low arches springing from them. In the central area are two columns higher than the rest, supporting a cross wall, which is supposed to have been intended to sustain the roof. The plan and details of this curious building are given by Desgodetz, who examined the whole minutely, and declared his inability to determine what

kind of roof it originally had, since the walls are too weak to support a dome of the ordinary construction. The windows are remarkable, as bearing a strong resemblance to those in our early Gothic buildings. The walls are covered with frescoes by *Niccolò Circignani* (Pomarancio) and *Tempesta*, representing the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, without having any recommendations as works of art. In the chapel of S. Primus and S. Felix are some mosaics of the seventh century. In the vestibule is an episcopal chair, in which Gregory the Great is said to have preached. The church is extremely damp, and is only opened for divine service early on Sunday mornings.

S. Teodoro, commonly called S. Toto, a circular building at the southern extremity of the Forum, under the Palatine hill, supposed by the older antiquaries to mark the site of the Temple of Vesta, but now regarded as the Temple of Romulus. The present building shows by its construction that it belongs to the decline of art: it is supposed to have been built by Adrian I. in the eighth century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. The claims of this church to be considered an ancient temple are fully considered in the description of the Antiquities (p. 289).

S. Tommaso degli Inglesi, in the Trastevere, not far from the Farnese and Falconieri palaces. This church cannot fail to interest the English traveller. It was founded in 775 by Offa, king of the East Saxons, and dedicated to the Holy Trinity. A hospital was afterwards built by a wealthy Englishman, John Scoppard, for English pilgrims. The church was destroyed by fire in 817, and rebuilt by Egbert. Thomas à Becket during his visit to Rome lodged in the hospital; and on his canonization by Alexander III., two years after his death, the church was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and a church, dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors arriving at Rome by sea; but as the commerce of the two countries declined, the new establishments were incorporated with those of St. Thomas. The united hospitals were converted into a college for English missionaries by Gregory XIII. in 1575, and the church was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property by John Scoppard abovementioned. The hall of the college contains some curious portraits of the Roman Catholics who were put to death in the reigns of Henry VIII. and Elizabeth. There are several portraits of the same kind in the church painted by *N. Circignani* (Pomarancio). One of the arms of Becket is shown among the relics. On the 29th December, the Festival of St. Thomas à Becket, high mass is performed in this church in the presence of the cardinals.

Trinità de' Monti, well known to English visitors from its conspicuous position above the Piazza di Spagna, and from the fine staircase of 135 steps which leads to it (p. 332). The church was built in 1495 by Charles VIII., king of France, at the request of S. Francesco di Paola. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII., from the designs of Mazois. It now belongs to a convent of nuns, who devote themselves to the education of the children of the higher classes. In the second chapel on the right hand is the picture of Christ giving the keys to St. Peter, by *M. Ingres*, of the French Academy. In the third chapel are the Assumption, the Presentation in the Temple, and the Massacre of the Innocents, by *Daniele da Volterra*. The Assumption has suffered considerably, and a great part of it has entirely disappeared: on the right we may still recognise the portrait of Michael Angelo. The Massacre of the Innocents

is better preserved. The great painting of this church is the *Descent from the Cross*, the masterpiece of Daniele da Volterra; executed with the assistance of Michael Angelo, and considered by Poussin to be the third greatest picture in the world, inferior only to Raphael's Transfiguration, and to the St. Jerome of Domenichino. "We might," says Lanzi, "almost fancy ourselves spectators of the mournful scene,—the Redeemer, while being removed from the cross, gradually sinking down with all that relaxation of limb and utter helplessness which belongs to a dead body; the assistants engaged in their various duties, and thrown into different and contrasted attitudes, intently occupied with the sacred remains which they so reverently gaze upon; the mother of the Lord in a swoon amidst her afflicted companions; the disciple whom he loved standing with outstretched arms, absorbed in contemplating the mysterious spectacle. The truth in the representation of the exposed parts of the body appears to be nature itself. The colouring of the heads and of the whole picture accords precisely with the subject, displaying strength rather than delicacy, a harmony, and in short a degree of skill, of which M. Angelo himself might have been proud, if the picture had been inscribed with his name. And to this I suspect the author alluded, when he painted his friend with a looking-glass near it, as if to intimate that he might recognise in the picture a reflection of himself." A few years ago the fresco was skilfully detached from the wall and removed to the sacristy, in order to undergo some necessary restorations. The fifth chapel contains a Noli-me-tangere, by *Giulio Romano*. The other pictures in this church are chiefly by students of the French Academy, many of whom have since risen to eminence.

Trinità de' Pellegrini, in the Trastevere, built in 1614, with a façade designed by Francesco de' Sanctis. It is remarkable chiefly as containing the celebrated picture of the Trinity, by *Guido*; a Madonna and Child with Saints, by *Cav. d'Arpino*; and the St. Francis, by *Giovanni de' Vecchi*. On the Thursday and Friday of Holy Week, the Roman nobility and several of the cardinals assemble in this church, and wash the feet of the poor pilgrims. The female nobility may also be seen here on these occasions, performing the same office for the female pilgrims.

Palaces and Museums.

The Vatican.—There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the church, or the influence exercised by its museums on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in their plan, and composed of parts constructed at different times, without a due regard to the general harmony of the whole. There seems to have been a palace attached to the Basilica of St. Peter's from a very early period, probably as early as the time of Constantine. It is quite clear that the palace was in existence in the eighth century, for Charlemagne resided in it at his coronation by Leo III. In the twelfth century this palace had become so dilapidated from age that it was rebuilt by Innocent III., who entertained Peter II., king of Aragon, in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Tor di Borgia. The popes for upwards of a thousand years had inhabited the Lateran Palace, and did not make the Vatican their permanent residence until after their return from Avignon in 1377. Gregory XI. then adopted it as the papal palace, chiefly on account of the greater security given to it by the vicinity of the Castle of St. Angelo. John XXIII., in order to increase this security, built the covered gallery which still communicates between the palace and the castle. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the

idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion of the old palace. Alexander VI. completed this building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well-known from the frescoes of Beato Angelico da Fiesole, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called from their founder the Tor di Borgia. To this structure Sixtus IV. in 1474 added the Sistine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected at a short distance from the palace the villa called the Belvedere, from the designs of Antonio Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the plan. Under his direction the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere Julius laid the foundations of the Vatican museum. This honour has been often attributed to Leo X.; but Cabrera, in his very curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the Laocoon, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael. Paul III. built the Sala Regia and the Capella Paolina from the designs of Antonio Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the popes, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the Scala Regia; Clement XIV. and Pius VI. built a new range of apartments for the Museo Pio-Clementino; and Pius VII. added the Braccio Nuovo, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished and appropriated to their original purpose by the present pope. It can hardly be expected that an edifice whose development may thus be traced for upwards of four centuries, should have preserved any uniformity of plan; and hence the general effect of the palace is far from pleasing, although many of its proportions and details are of considerable merit. It is rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is said to be 1151 English feet, and its breadth 767 feet. It is a common saying that the palace, with its gardens, covers a space as large as Turin. The number of its halls, chambers, galleries, &c., almost exceeds belief: it has 8 grand staircases, 200 smaller staircases, 20 courts, and 4422 apartments.

From these statements the stranger may form some idea of its contents; but before we describe them in detail it is necessary to advert to the restrictions by which the study of the antiquities and public galleries of Rome is unhappily impeded. It is a matter of annoyance to intelligent visitors to find themselves shut out from all attempts to make the slightest sketch, unless they have previously obtained permission from some one of the many mediocre artists employed by the go-

vernment. This extends to objects even in the open air, and is an illiberality not to be found in any other country. As it is of recent date, we hope that the pope may become aware of it, and put an end to a custom so little in accordance with the usual character of Rome.

The *Scala Regia*, the famous staircase of Bernini, is one of his most remarkable works, and is celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads to the *Sala Regia*, built by Antonio Sangallo, in the pontificate of Paul III., as a hall of audience for the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Perino del Vaga, and is covered with frescoes, illustrating various events in the history of the popes, by Vasari, Marco da Siena, Taddeo and Federigo Zuccari, Orazio Samacchini, Girolamo Sicciolante, and Giuseppe Porta. The most remarkable of these paintings are the Absolution of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo* and *Federigo Zuccari;* the Attack of Tunis in 1553, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by *Giorgio Vasari;* and Frederick Barbarossa receiving the Blessing from Alexander III. in the Piazza of St. Mark, by *Giuseppe Porta*. The Sala Regia serves as a vestibule to the Capella Sistina and the Capella Paolina.

The *Capella Sistina*, or *Sistine Chapel*, is so called from Sixtus IV., who built it in 1473, from the designs of Baccio Pintelli. It is a lofty oblong apartment, about 150 feet long and 50 broad, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, now painted with representations of hangings, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remarkable frescoes by eminent artists of the fifteenth century, whom the pope employed to decorate the chapel with their paintings. It was designed, says Lanzi, to give a representation of some passages from the life of Moses on one side of the chapel, and from the life of Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified. Two of these subjects are on the sides of the main entrance, and six on each side wall. They occur in the following order. First Series:—1. The Journey of Moses and Zipporah into Egypt, *Luca Signorelli*, one of the best; 2. Moses killing the Egyptian; Moses driving away the Shepherds who prevent the Daughters of Jethro from drawing Water, and the Appearance of the Lord in the fiery Bush, *Sandro Botticelli;* 3. The Overthrow of Pharaoh in the Red Sea, *Cosimo Rosselli;* 4. Moses giving the Commandments, *Cosimo Rosselli;* 5. The Rebellion of Korah, *Sandro Botticelli;* 6. The Death of Moses, *Luca Signorelli*. Second series:—1. The Baptism of Christ, *Perugino;* 2. The Temptation, *Sandro Botticelli;* 3. The Calling of St. Peter and St. Andrew, *Dom. Ghirlandajo;* 4. The Sermon on the Mount, *Cosimo Rosselli;* 5. Peter receiving the Keys, *Perugino*, very fine; 6. The Last Supper, *Cosimo Rosselli*. At the sides of the entrance doorway are the Archangel bearing away the body of Moses by *Francesco Salviati*, and the Resurrection by *Dom. Ghirlandajo*, both much injured by repairs in the time of Gregory XIII. Between the windows is a series of twenty-eight popes, by *Sandro Botticelli*. These paintings are highly interesting in the history of art, but they lose their importance before the magnificent creations of MICHAEL ANGELO, whose genius has given such celebrity to the Sistine chapel.

The Roof, begun after his return to Rome in 1508, at the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the comple-

tion of the cartoons, occupied only twenty months. The design was evidently a continuation of the scheme of Scripture history, already begun upon the walls by the older masters, and illustrated, as we have seen, by means of types and antetypes; but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of four large and five small subjects, from the Creation to the Deluge. The large compartments are:—1. The Creation of the Sun and Moon; 2. The Creation of Adam; 3. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters with a female head; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has yet embodied. The whole subject was so much admired by Raphael that he made a sketch of it, which has passed into the Lawrence collection. 4. The Deluge, with a multitude of small figures: this was the first subject which Michael Angelo painted, and it is conjectured on apparently good grounds that he found the effect was lost in consequence of the small size of the figures, and adopted a more colossal proportion in the other subjects. The smaller compartments represent:—1. The Gathering of the Waters; 2. The Separation of Light from Darkness; 3. The Creation of Eve; 4. The Sacrifice of Noah; 5. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are twelve sitting figures of Prophets and Sibyls, the largest figures in the composition. Nothing can be imagined more grand or dignified than these wonderful creations: the sibyls embody all that is majestic and graceful in woman, and the prophets are full of inspiration. Each figure has its name inscribed below it, and it is therefore unnecessary to particularise them. In the recesses between these figures, and in the arches over the windows, is a series of groups illustrating the genealogy of the Virgin, and coming down to the birth of the Saviour. In the angles of the ceiling are four types of the Redemption, taken from the history of the deliverance of the Jewish nation: they represent, 1. The Punishment of Haman; 2. The Brazen Serpent; 3. David beheading Goliath; 4. Judith with the Head of Holofernes.

The great fresco of the LAST JUDGMENT, sixty feet high and thirty broad, occupies the end wall immediately opposite the entrance. The wall was previously covered by three frescoes by Perugino, representing the Assumption of the Virgin, Moses in the bulrushes, and the Nativity. Michael Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly eight years. In order to encourage him in his task, the pope went in person to his house, accompanied by ten cardinals;—"an honour," says Lanzi, "unparalleled in the annals of art." At the suggestion of Sebastian del Piombo, the pope, as we are told by the same authority, "was anxious to have the picture painted in oils; but this point he could not carry, M. Angelo having replied that he would not execute it except in fresco, and that oil painting was occupation fit only for women and idlers, or such as had plenty of time to throw away. In the upper part of the picture is the Saviour seated with the Virgin on his right hand, which is extended in condemnation. Above, in the angles of the vault, are groups of angels bearing the instruments of the passion. On the right of

the Saviour is the host of saints and patriarchs, and on the left the martyrs, with the symbols of their suffering: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter restoring the keys, &c. Below is a group of angels sounding the last trump, and bearing the books of life and death. On their left is represented the fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape; their features express the utmost despair, contrasted with the wildest passions of rage, anguish, and defiance; Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante, from which Michael Angelo sought inspiration:

"Batte col remo qualunque s'adagia."

On the opposite side the blessed are rising slowly and in uncertainty from their graves; some are ascending to heaven, while saints and angels are assisting them to rise into the region of the blessed. It is impossible to examine these details without appreciating the tremendous power by which the composition is pre-eminently distinguished. The imagination never realised a greater variety of human passions, and art has never yet so completely triumphed over such difficulties of execution. The boldness of the drawing, the masterly foreshortening of the figures, the anatomical details,—all combine to make it the most extraordinary picture in the history of art. The conception is such as the genius of Michael Angelo alone could have embodied, and the result is full of grandeur and sublimity. Yet, with all these excellences, it appeals more to the reason than to the heart. There is no expression of holiness or divine rejoicing to distinguish the hosts of heaven from the fallen spirits; the Saviour himself has a terrific aspect, which accords neither with the majesty of the judge, nor with his character as the Son of God; and we look in vain for any figure which speaks peace to the soul in the midst of the tremendous spectacle. As a subject for study, the Last Judgment is altogether unrivalled, and no painting was ever executed which illustrates in a manner so instructive to the artist the difference between the beautiful and the sublime. It is a remarkable fact in the history of the picture, that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. took offence at the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michael Angelo said, "Tell the pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pictures will reform themselves." The pope however employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the epithet *Brachettone*, or the breeches-maker. Michael Angelo submitted to the pope's will, but revenged himself on Messer Biagio of Siena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right angle of the picture, standing in hell as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope, who requested that it might be altered: but M. Angelo declared that it was impossible; for though his holiness was able to effect his release from purgatory, he had no power over hell. In the last century Clement XII. thought that the process of Daniele da Volterra had not been carried far enough, and in his fastidious scruples did serious injury to the painting by employing Stefano Pozzi to add a more general covering to the figures. We see it therefore under many disadvantages: the damp of two centuries and a half, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seri-

ously injured all the frescoes in the Vatican. [The church ceremonies which take place in the Sistine chapel are described in the account of St. Peter's, at p. 346.]

Capella Paolina.—Near the Sistine Chapel, and opening likewise on the Sala Regia is the Capella Paolina, built in 1540 by Paul III., from the designs of Antonio Sangallo. It is only used on great ceremonies, and is seldom open. It is remarkable for two frescoes by *Michael Angelo*, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud surrounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, so that it is impossible to see it in a good light. It represents the Crucifixion of St. Peter; and though blackened by smoke, still retains many traces of the master-hand. The other frescoes of this chapel are by *Lorenzo Sabbatini*, and *Federigo Zuccari*, who painted the roof.

Sala Ducale.—The saloon leading from the Sala Regia to the Loggie is called the Sala Ducale, in which the popes in former times gave audience to princes. It is now used during the Holy Week for the ceremony of washing the feet of the pilgrims, and has latterly been the hall in which the new cardinals have received consecration.

The Loggie were begun by Julius II., from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple portico, of which the two lower stories are supported by pilasters, and the third by columns. The only part finished by Raphael is that which faces the city. The other corresponding wings were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The first story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael The second contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is composed of thirteen arcades, sustained by pilasters covered with stucco ornaments and painted arabesques by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the recently discovered paintings in the Baths of Titus. Nothing can surpass the exquisite grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of Sebastian del Piombo, they are full of interest. An engraving only can afford any idea of their infinite variety. Lanzi confesses that to give a suitable description of these numerous landscapes, trophies, cameos, masks, and other subjects which the divine artist either designed himself or formed into new combinations from the antique, would, as Taia has observed, "be a task far beyond the reach of human powers." Each coved roof of the thirteen arcades contains four frescoes connected with some particular epoch of Scripture history, executed from Raphael's designs by Giulio Romano, Perino del Vaga, Pellegrino da Modena, Francesco Penni, and Raffaele del Colle. There are therefore fifty-two separate pictures: of these, forty-eight, being those of the first twelve arcades, represent different events in the history of the Old Testament; the last four in the arcade, close to the entrance of the Stanze, are taken from the New Testament, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the frescoes of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and end with the building of the Temple of Solomon; they occur in the following order.—1. The Creation of the world, executed by Raphael with his own hand, as Lanzi tells us, in order to serve as a model for the rest. 2. The history

of Adam and Eve. 3. The history of Noah: these three subjects are by *Giulio Romano:* the Eve in the Fall, in the second arcade, is supposed to be by Raphael himself. 4. Abraham and Lot; 5. Isaac; both by *Francesco Penni.* 6. Jacob, by *Pellegrino da Modena.* 7. Joseph; 8. Moses; both by *Giulio Romano.* 9. A continuation of the same subject, by *Raffaele del Colle.* 10. Joshua; and 11. David, by *Perino del Vaga.* 12. Solomon, by *Pellegrino da Modena.* 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by *Giulio Romano.* Lanzi justly says that "the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient grotesques; but they who saw it after it was finished, when the lustre of the gilding, the snowy whiteness of the stuccoes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise. Vasari says much of it in these few words, that it is impossible either to execute or imagine a more beautiful work." The two other wings of this loggia have little interest by the side of these beautiful compositions: they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Sermoneta, Tempesta, Lorenzo Sabbatini,* &c.

[The stanze and the museum are open on Mondays and Thursdays, except on Festas, from noon to 4 o'clock, or rather from the 19th to the 23rd hour according to Roman time; so that the hour of opening varies with the season from 12 to 3 (p. 251). In summer they are only open on Thursdays. To see the statues by torchlight, which should on no account be omitted, application must be made to the major-domo: his order will admit fifteen persons. The fee to the custode on this occasion is eight scudi.]

The *Stanze of Raphael* are four chambers adjoining the loggia just described. Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, and other celebrated artists of the period, to decorate these chambers with their pencils. They were still proceeding with their task, when Raphael was summoned to Rome by the pope in order to assist them. He was then in his twenty-fifth year, which fixes the date in 1508. The first subject which he painted here was the *Disputa,* or the Dispute on the Sacrament, in the Camera della Segnatura. The pope was so delighted with his success, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by his hand. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his beloved master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea which may be traced throughout these paintings is an illustration of the establishment and triumphs of the Church, from the time of Constantine. The subjects of the loggia were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as the Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the two figures of Meekness and Justice in the Sala di Costantino, all the paintings are in fresco. A few years after they were completed they were seriously injured

during the fearful sack of Rome by the Constable de Bourbon, whose troops are said to have lit fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal subjects were so much obliterated, that he found it necessary to repaint them. As most travellers will be desirous of examining the paintings in the order of their execution, we shall begin with the Camera della Segnatura, which we have already mentioned as the first in point of time. The Stanza of the Heliodorus and the Stanza del Incendio are the next in succession, and the Sala di Costantino is the last, being executed after the death of Raphael by his scholars.

I. *Camera della Segnatura*, often called the Chamber of the School of Athens. This chamber contains the celebrated subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence. *The roof:*—The arrangement of the compartments and several of the mythological figures and arabesques were completed by Sodoma, before the arrival of Raphael, who has preserved them without change. The subjects painted by Raphael are the round pictures, containing the allegorical figures of the Virtues just mentioned, and a corresponding number of square pictures illustrating their attributes: thus we have Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Jurisprudence and the Judgment of Solomon. *The walls:*—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which each subject corresponds. 1. *Theology*, better known as the Disputa del Sacramento, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth: the fathers of the Latin church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustin, sit beside it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the church. These groups are remarkable as containing several interesting portraits: Raphael has represented himself and Perugino as bishops; in the right corner is a profile of Dante, with a wreath of laurel; near him are St. Thomas Aquinas and Scotus. On the same side is Savonarola, dressed in black, and in profile like the others. The figure leaning on a parapet, with his hand upon a book, is Bramante. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of ten majestic figures, representing patriarchs and the evangelists; the Saviour and the evangelists have gold glories, in the manner of the older masters. Underneath this composition is a chiaro-scuro, by Perino del Vaga, representing the Angel appearing to St. Augustin on the seashore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry*, represented by Mount Parnassus, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing a violin, and surrounded by the Muses and the epic poets; on his right are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired figure, is reciting, while a young man is engaged in writing down his inspirations. Near Virgil is another figure crowned with laurel, supposed to be Raphael himself. Below these, and on each side of the window are the lyric poets; on one side is Sappho holding a book which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beardless figure, supposed to be Sannazaro. Above these is Boccaccio. Near this fresco is inscribed

the date 1511. 3. *Philosophy*, well known by the popular title of the "School of Athens." A Portico, or Temple, of imposing architecture, is filled with the greatest philosophers of the ancient world. On a flight of steps in the centre of the composition stand Plato and Aristotle, holding a volume of his ethics, in the act of disputation, and surrounded by the most illustrious followers of the Grecian philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the right is Socrates, explaining his doctrines to Alcibiades and other disciples. On the lower platform are the minor philosophers. On the left is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white mantle, with his hand in his breast, is a portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the right, Archimedes, a portrait of Bramante, "col capo basso," is represented tracing a geometrical problem on the ground, surrounded by a group of graceful youths attentively watching the progress of the figure: the young man kneeling by his side, and calling the attention of his companion to the problem is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are both in the act of addressing two figures in the background, which are portraits of Raphael himself and his master Perugino. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes with his tub. This masterly composition is universally regarded as one of Raphael's most sublime conceptions; nothing can surpass the dignity of the elder figures, and the beauty of the younger groups has been the theme of every critic: it contains fifty-two figures, all characterised by the variety and gracefulness of their attitudes, and their masterly connection with the principal action of the picture. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael consulted the learned men who figured at the court of Julius on the details of the composition, and a letter is still extant in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, from which some slight variations may be traced, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures to correspond with this idea. The historical chiaro-scuro underneath this fresco, by Perino del Vaga, represents the death of Archimedes while absorbed in his studies. 4. *Jurisprudence*, represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has her youthful features partly concealed by a bearded mask of old age, to show her knowledge of the past and future. On one side of the window, Justinian, under the figure of Fortitude, is presenting the Pandects to Tribonian, in allusion to the civil law; on the other Gregory IX., as Temperance, delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested by the ethics of Aristotle. The pope is a portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte.

II. *Stanza of the Heliodorus*, with the date of 1514, illustrating the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. *The roof* is

arranged in four compartments, containing subjects from the history of the Old Testament: the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. *The walls:*—1. *The Expulsion of Heliodorus from the Temple*, taken from third chapter of the second book of Maccabees, an allusion to the successful efforts of Julius II. in overcoming by the sword the enemies of the papal power. In the foreground is Heliodorus with his attendants in the act of bearing away the treasures of the temple, and flying before the two youths who are scourging them with rods. Heliodorus himself has fallen beneath the feet of the horse on which sits the avenging angel who drives them from the temple. In the background is Onias the high-priest, at the altar, praying for the divine intercession. In the left of the picture is a group of amazed spectators, among whom is Julius II., borne in by his attendants on a chair of state, and accompanied by his secretaries; one of these is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs; the other has this inscription, 'J. Pietro de Foliariis Cremonens.' "Here," says Lanzi, "you may almost fancy you hear the thundering approach of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those who gaze intently on the sudden consternation of Heliodorus, without being able to divine its cause, we see the expression of terror, amazement, joy, humility, and every passion to which human nature is exposed." The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the whole range of art, not even excepting the celebrated frescoes of Titian at Padua. The Heliodorus shows how far Raphael had profited by the inspirations of Michael Angelo, but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the works of that great master, with a grace and beauty of sentiment peculiarly his own. 2. *The Miracle of Bolsena*, illustrating the infallibility of the doctrines of the Church by the representation of the miracle described at page 195. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by some cardinals and his Swiss guard. No contrast can be stronger than that presented by the religious confidence of the pope, the formal devotion of the prelates, and the rude military obedience of the Swiss soldiers. This fresco was the last work completed by Raphael during the reign of this illustrious pope, without whose patronage and encouragement it is more than probable that neither these wonderful productions, nor the Last Judgment of Michael Angelo, would ever have existed. 3. *The Attila*, representing S. Leo I. arresting Attila at the gates of Rome, in allusion to the victory of Leo X. over Louis XII. in 1513, in driving the French out of the states of Milan. On the right of the picture Attila is represented in the midst of his cavalry shrinking in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X., the reigning pontiff; he may also be recognised as one of the attendant cardinals, which has been adduced as a proof that the painting was commenced in the reign of Julius II., while Leo was yet the Cardinal de' Medici. On the left of the pope are three figures on horseback: the one in a red dress on a white horse is supposed to be a portrait of Perugino; the cross-bearer is Ra-

phael. 4. *The Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna.—(See p. 96.) It is remarkable for the effect of the four lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who is sleeping between the two gaolers. The interior is illumined by the rays of light proceeding from the angel. On the right of the window the angel is conducting St. Peter from the prison while the guards are sleeping on the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window, the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. Vasari tells us that one of the frescoes painted in the Stanze by Pietro della Francesca was destroyed to make room for this picture. The subject of Pietro's fresco is unknown, but it is not improbable that it exhibited some of those extraordinary effects of light and shade for which that great painter was remarkable, and suggested the similar effects which Raphael here for the first time introduced into his compositions. The chiaro-scuro subjects in this chamber are allegorical allusions to the reigns of Julius II. and Leo X.

III. *Stanza of the Incendio del Borgo.*—The subjects of the paintings in this room are a continuation of the glorification of the Church, illustrated by events in the history of Leo III. and IV. The selection of these pontificates is supposed to be complimentary to the name of the reigning pontiff. *The roof* is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface, when the other frescoes of the early painters were destroyed to make room for his works. It contains four circular pictures, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. *The walls* are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb of Borgo, or the Città Leonina, in the pontificate of its founder Leo IV., A.D. 847. This district, as we have elsewhere remarked (p. 257), was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastatius, it derived the name of "Saxonum Vicus." The same authority tells us, that in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*, and that in consequence of their neglect it was burnt to the ground. The Church tradition relates that the fire was approaching the Vatican, when the pope miraculously arrested its progress with the sign of the cross. In the background is the front of the old basilica of St. Peter's: in the balcony for the papal benediction is the pope bearing the cross, surrounded by the cardinals; on the steps below, the people who have fled to the sanctuary for shelter are raising their outstretched arms, in the act of imploring his intercession. On each side are the burning houses. On the right a group of men are endeavouring to extinguish the flames, while two fine female figures are bearing water to their assistance. On the left are several groups escaping with their kindred. Another group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The composition of this subject is of the very highest class: the forms and action of the principal figures bear evident marks of the influence of Michael Angelo. The details seem to have been suggested by the burning of Troy: the group of the young man carrying off his father recalls the story of Æneas and Anchises, followed by Ascanius and Creusa. A considerable part of this picture was painted by the scholars of Raphael: the group just described was coloured by Giulio Ro-

mano. 2. *The Justification of Leo III. before Charlemagne.*—The pope is represented clearing himself on oath of the calumnies thrown upon him by his enemies, in the presence of the emperor, the cardinals, and archbishops. The pope is a portrait of Leo X., and the emperor is a portrait of Francis I. 3. *The Coronation of Charlemagne by Leo III.* in the old basilica of St. Peter's: a fine expressive composition, partly painted by Raphael, and partly, it is said, by Perino del Vaga. The pope and emperor, as in the former case, are portraits of Leo X. and Francis I. 4. *The Victory of Leo IV.* over the Saracens at Ostia, painted from Raphael's designs by Giovanni da Udine. The chiaro-scuro subjects of this chamber were painted by Polidoro da Caravaggio: they are portraits of the princes who have been eminent benefactors of the church. One of them will not fail to interest the English traveller: it bears the inscription, *Astulphus Rex sub Leone IV. Pont. Britanniam Beato Petro vectigalem fecit.* Ethelwolf was king of England during the reign of Leo IV. (847–855). The inscription confirms the opinion of those historians who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. The *doors* of this chamber are celebrated for their elaborate carvings by Giovanni Barile and Fra Giovanni da Verona. They were carefully copied by Poussin at the command of Louis XIII., who intended to use them as models for the doors of the Louvre: they are supposed to have been designed by Raphael.

IV. *Sala di Costantino.*—This large chamber was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of Justice and Benignity were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by Giulio Romano, Francesco Penni, and Raffaele del Colle. The subjects are illustrative of the sovereignty of the church, and their mode of treatment seems to have been suggested by the celebrated frescoes of Pietro della Francesca, in the church of S. Francesco at Arezzo. 1. *The Battle of Constantine and Maxentius* at the Ponte Molle, entirely designed by Raphael, and executed by Giulio Romano; the largest historical subject ever painted. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. Bellori says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the very moment of victory: Maxentius is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the left hand is gallantly sustaining the last struggle of despair. In the midst of this tumultuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. Lanzi says that Poussin praised it as a fine specimen of Giulio's manner, and considered the hardness of his style well suited to the fury of such a combat. 2. *The Cross appearing to Constantine* while addressing his troops prior to the battle. This and the succeeding subjects are the least interesting of the series: it is said that many deviations were made from Raphael's designs, and several episodes may be recognised, which could not have entered into any composition dictated by his genius. In the background are several Roman monuments. The execution of this subject is by Giulio Romano. 3. *The Baptism of Constantine by St. Silvester*, painted by Francesco Penni (Il Fattore), who has introduced his portrait

in a black dress with a velvet cap. The scene is interesting as a contemporary representation of the baptistery of St. John Lateran. 4. *Constantine's gift of Rome to the Pope*, painted by Raffaele del Colle. The eight figures of popes between these four subjects are said to be by Giulio Romano. The chiaro-scuro subjects are by Polidoro da Caravaggio; the Triumph of Faith on the roof is an inferior work by Tommaso Lauretti; the other paintings of the roof are by the Zuccari.

Tapestries of Raphael, in a gallery adjoining the Stanze, which it will be desirable to notice here in connexion with the other works of Raphael. They are called the *Arazzi*, from being worked at Arras in Flanders. In 1515 and the following year Raphael designed eleven cartoons for the tapestries which Leo X. required to cover the walls of the Sistine chapel. These cartoons were executed in distemper by his own hand, assisted by his pupil Francesco Penni; and the English traveller will hardly require to be informed that seven of the number are preserved at Hampton Court. The tapestries from these cartoons were worked under the direction of Bernhard van Orley, the able pupil of Raphael, then resident in Flanders. Ten of the subjects represent the history of St. Peter and St. Paul; the eleventh, of which all trace is lost, was the Coronation of the Virgin. A second series of thirteen tapestries was executed at a later period, and not altogether from the designs of Raphael: they represent various scenes in the life of Christ, and some among the number are so much inferior to the first series in design, that there can be no doubt of their being the composition of his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, the tapestries were seriously injured and stolen from the Vatican: they were restored in 1553 by the Constable Anne de Montmorenci, but some valuable portions of them were lost for ever. They were again carried off by the French at the invasion of 1798, and were sold to a Jew in Paris, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately failed, and the Jew offered to sell the remainder to Pius VII., by whom they were of course gladly purchased. *First series.*—The ten subjects of this series have suffered much from time, and are greatly faded, but the beauty of their composition is of course imperishable, and considering the difficulty of the material, they are worked with surprising fidelity to the original designs. The two sets of tapestries are unfortunately not arranged in their proper order on the walls, and are hung indiscriminately in two chambers, which are separated by the gallery of geographical maps. The ten subjects which were formerly placed in the Sistine chapel are the following:—1. The punishment of Elymas the sorcerer, much injured. 2. The Stoning of Stephen. On the margin below is represented, in imitation of the ancient basreliefs, the return of Cardinal de' Medici to Florence as the papal legate: the cartoon of this subject is lost. 3. The Healing of the lame man in the Temple; below, the Capture and Flight of Cardinal de' Medici at the battle of Ravenna. 4. Paul in prison at Philippi during the earthquake, which is represented by a giant: the cartoon of this subject is lost. 5. The Conversion of St. Paul; below, the Christian persecutions: the cartoon of this subject is also lost. 6. Christ delivering the Keys to St. Peter; below, the Escape of Cardinal de' Medici from Florence, in the disguise of a Capuchin, at the expulsion of his family. 7. The Death of Ananias; below, the Return of Cardinal de' Medici and his family as lords of Florence. 8. The Calling of St. Peter, or the Miraculous Draught of Fishes; below, Cardinal de' Medici at the conclave elected Pope. 9. Paul preaching at Athens; below, some scenes from the life of the apostle. 10. Paul and Barnabas at Lystra; below, Paul in the Synagogue. *Second Series.*—The most remarkable of this series of thirteen subjects are the following, in which the genius of Raphael is still

traceable: the Massacre of the Innocents, in three narrow pieces, part of the cartoon is now in the National Gallery; the Adoration of the Magi; the Resurrection; the Nativity; the Ascension. The other subjects, including the allegorical composition representing the papal power, were designed by Bernhard van Orley and other scholars of Raphael.

Capella di San Lorenzo.—This little chapel, which adjoins the Hall of Constantine, is interesting in the history of art for its remarkable frescoes by *Beato Angelico da Fiesole.* It was built by Nicholas V. as his private chapel, and as we have already remarked, is probably the only part of the Vatican palace which is older than the time of Alexander VI. The frescoes are illustrative of different events in the life of St. Stephen and St. Lawrence. Those on the walls are—*First series:* 1. The Ordination of Stephen; 2. Stephen giving charity; 3. His Preaching, a fine expressive composition; 4. His appearance before the Council at Jerusalem; 5. His Expulsion; 6. The Stoning. *Second series:* 1. The Ordination of St. Lawrence; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution; 4. The Saint carried before the Emperor; 5. His Martyrdom. In the *lunettes* are four Fathers and four Doctors of the Church; on the *roof* are the four Evangelists. These interesting works have been greatly injured; but Lanzi says that all critics were delighted to bestow upon them the highest praise.

Gallery of Pictures.

Although the Vatican Gallery does not contain fifty pictures, it has more real treasures of art than any other collection in the world. The Transfiguration, the Madonna di Foligno, and the Communion of St. Jerome, are a gallery in themselves; and we think it rather an advantage that there are so few inferior works to distract the attention of the student from these miracles of art. The pictures are arranged in four rooms built by Pius VI., and disposed as we now see them by the present pope, under the direction of Camuccini.

First Room.

Raphael.—(1) The Transfiguration, the last and greatest oil painting of this illustrious master. It was undertaken, as Vasari tells us, to redeem his reputation, which had suffered from the numerous works whose execution he had intrusted to his scholars, and which were naturally inferior to those executed entirely by his own hand. The Transfiguration was painted for the cathedral of Narbonne by order of Cardinal Giulio de' Medici, archbishop of that city, afterwards Clement VII., and was not completed when the illustrious artist was cut off by death at the early age of thirty-seven. It was suspended over his corpse for public homage, while the last traces of his master-hand were yet visible upon the canvas.

"And when all beheld
Him where he lay, how changed from yesterday—
Him in that hour cut off, and at his head
His last great work; when, entering in, they looked
Now on the dead, then on that masterpiece—
Now on his face lifeless and colourless,
Then on those forms divine that lived and breathed,
And would live on for ages—all were moved,
And sighs burst forth and loudest lamentations."
Rogers.

For some years the picture was preserved in the church of S. Pietro in Montorio, from whence it was removed to Paris by the French. On its restoration in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual pension. The twofold action of the picture has been frequently criticised, but it seems to be in perfect accordance with the intention of the painter to produce a work, in which the calamities of life should lead the afflicted to look to Heaven for comfort and relief. In the upper part of the composition is Mount Tabor; the three apostles are lying on the ground, unable to bear the supernatural light proceeding from the divinity of Christ, who is floating in the

air, accompanied by Moses and Elijah, as a personification of the power of the Lord and the source of christian consolation. Below is a representation of the sufferings of humanity: on one side are nine apostles; on the other a crowd of people are bringing to them a boy possessed of a devil. His limbs are fearfully convulsed, and every countenance wears an expression of terror. Two of the apostles point upwards to indicate the only Power by whom he can be cured. "In the fury of the possessed," says Lanzi, "in the steady faith of the father, in the affliction of a beautiful and interesting female, and the compassion evinced by the apostles, he has depicted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary subject on the Mount. There the figures of the two prophets and the three disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his powers of majesty and beauty, we see at once the last perfection of art and the last work of Raphael." The figure of the demoniac boy is said to have been finished by Giulio Romano. The two ecclesiastics who are seen kneeling at the extremity of the mount in adoration of the mysterious scene, are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, in honour of his father Giuliano and his uncle Lorenzo the Magnificent. This anachronism is the only portion of the picture which criticism may presume to deprecate, without overstepping the humility which such a work inspires.—(2) The *Madonna di Foligno*, painted for the convent of the Contesse at Foligno, about the time when Raphael began the frescoes in the Stanze. The Madonna is represented with the Child throned on the clouds, surrounded by angels. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, uncle of the abbess of Foligno, and chief secretary of Julius II., at whose cost it was painted. On the other side are St. Francis and St. John. In the middle, between these two groups, is an angel holding a tablet, which is said to have borne an inscription in gold letters, recording the names of the donor and the painter, and the date 1512. In the background is the city of Foligno, with a thunderbolt in the act of falling on it—an allusion probably to the preservation of the city from some calamity of this kind, which seems to prove that it was an *ex-voto* picture. The extreme beauty of this composition does not require a word of comment. It is one of Raphael's most remarkable examples of the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those heavenly aspirations which were the characteristics of his holy life. "Il quale," says Vasari, "ginocchioni in terra—guarda in alto la nostra Donna, ardendo di carità, nell' affetto della pittura, la quale nel lineamento e nel colorito mostra che e' si strugga di affezione, pigliando conforto e vita dal guardo della bellezza di Lei e del Figliuolo." The picture was taken to Paris, and there injured by retouching.—(3) The *Coronation of the Virgin*, painted for the convent of Monte Luce, near Perugia. It was commissioned in 1505, when Raphael was in his twenty-second year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which is now in the Lawrence collection. His occupations increased upon him, and he had only begun the upper part of the picture shortly before his death: it was then finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ and the Virgin throned in

the heavens, is by far the best. The lower part, representing the Apostles assembled round the tomb of the Virgin, is by Francesco Penni.—(4) The *Coronation of the Virgin*, painted for the church of S. Francesco at Perugia. It is one of the earliest works of Raphael, and was executed during his residence at Città di Castello. The Madonna and the Saviour are throned in the heavens, surrounded by angels bearing musical instruments. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture just described. The *Predella* formerly attached to this picture is preserved in the fourth room (No. 33).

Domenichino.—(5) The *Communion of St. Jerome.*—This magnificent work, the undoubted masterpiece of Domenichino, is generally considered second only to the Transfiguration of Raphael. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the church of Ara Cœli, but the monks quarrelled with Domenichino and put the picture out of sight. They afterwards commissioned Poussin to paint an altarpiece for the church, and instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only two painters in the world, Raphael and Domenichino. To him therefore we are indebted for the preservation of this masterpiece of the Bolognese school. St. Jerome, who died at Bethlehem, is represented receiving the sacrament from St. Ephraim of Syria, who is clothed in the robes of the Greek church: the deacon bearing the cup wears the dalmatica, and the kneeling attendant holds the book of the Gospels. Sta. Paola kisses the hands of the dying saint. The Arab and the lion give variety to the composition, and identify it with the scene in which the action is laid.

Second Room.

Andrea Sacchi.—(6) S. Romualdo painted for the church of the same name. The saint and his two companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order. It was long regarded as one of the three finest altarpieces in Rome, and is much admired for the skilful treatment of a subject, rendered extremely difficult by the monotonous whiteness of the dresses. It is said that the idea was suggested by his seeing three millers under a tree, and that he derived from this accidental circumstance the fine effect of light and shade for which this picture is remarkable.

N. Poussin.—(7) The Martyrdom of St. Erasmus, the largest historical subject he ever painted. It is copied in mosaic in St. Peter's.

Guido.—(8) The Madonna and Child in glory, with St. Thomas and St. Jerome.—(9) The Crucifixion of St. Peter, classed by Lanzi among Guido's best works, in his boldest style. It is said to have been painted in imitation of Caravaggio, and to have been so much admired that it procured him the commission for the Aurora in the Rospigliosi Palace.

Valentin.—(10) The Martyrdom of S. Processus and S. Martinian, an imitation of Caravaggio by the ablest of his French pupils, but it seems hardly worthy of a place in such a collection. It has however been much admired, and is copied in mosaic in St. Peter's.

Caravaggio.—(11) The Entombment of Christ, one of the finest specimens of light and shade, powerfully painted, but deficient in religious expression. It is copied in mosaic in the chapel of the SS. Sacramento in St. Peter's.

Titian.—(12) The Madonna and Child surrounded by Angels, with various saints underneath; St. Sebastian, a fine figure pierced with arrows; St. Francis with the cross, St. Antony of Padua with the lily, St. Nicholas, St.

Ambrose, and St. Catherine. The colouring of the St. Sebastian is of the finest kind, and the details of the dresses, &c., are elaborately worked. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make the picture a companion to the Transfiguration. In the middle is the epigraph "Titianus faciebat."

Third Room.

Baroccio.—(13) The Flight out of Egypt, a graceful little picture, formerly in Castel Gandolfo, and brought here by the present pope.—(15) The Ecstasy of S. Michelina, considered by Simone Cantarini as one of Baroccio's finest works, an opinion in which few who have attentively studied this master will concur. It was formerly in the church of S. Francesco at Pesaro, from whence it was stolen by the French.—(22) The Annunciation, frequently described as the masterpiece of Baroccio, who made an engraving of it on copper. It is a beautiful composition. It was formerly in one of the chapels of the S. Maria at Loreto, but was carried to Paris in 1797. On its restoration it was retained in Rome, in exchange for a mosaic copy.

Perugino.—(14) St. Benedict the Abbot, S. Placido, and Sta. Flavia, formerly in the Benedictine church of S. Pietro de' Casinensi at Perugia, from whence they were stolen by the French.

Guercino.—(16) St. John the Baptist, formerly in the Capitol.—(20) The Magdalen, considerably restored by Camuccini.—(21) Incredulity of St. Thomas, a fine effective composition: the head of the Saviour is particularly grand.

Beato Angelico da Fiesole.—(17) The legend of St. Nicholas of Bari represented in two small pictures, formerly in the sacristy of S. Domenico at Perugia, from whence they were carried to Paris by the French. They are characterised by the peculiar sweetness of Beato Angelico, and are interesting both for their colouring and as studies of costume.

Andrea Sacchi.—(18) St. Gregory the Great performing a miracle.

Pinturicchio.—(19) The Assumption of the Virgin: below, St. Francis is kneeling with other saints and bishops in adoration.

Correggio (?).—(23) Christ sitting on the rainbow, with extended arms, surrounded by a host of angels: a doubtful picture, formerly in the Marescalchi Palace at Bologna.

Fourth Room.

Melozzo da Forlì.—(25) Sixtus IV. in the old Vatican library, with his cardinals and officers of state, giving audience; a fresco originally painted on the walls of the Vatican library, and removed by Leo XII. Many of the figures are portraits, and are full of character: the cardinals are the two nephews of the pope, Cardinal Giuliano della Rovere, afterwards Julius II., and Cardinal Riario. In the middle, the kneeling figure is Platina, the librarian of the Vatican and historian of the popes. In the background are two young men in rich dresses: one is the portrait of Giovanni della Rovere, brother of the cardinal; the other is that of Girolamo Riario, another nephew of the pope, who became celebrated in connection with the conspiracy of the Pazzi, and miserably perished in the palace of Forlì, as described at p. 102. This fresco was commissioned by him and his brother the cardinal, to both of whom, while in possession of the sovereignty of his native city, Melozzo was indebted for encouragement and patronage.

Perugino.—(26) The Resurrection, formerly in the church of S. Francesco at Perugia, from whence it was stolen by the French. The soldier flying in alarm is said to be a portrait of Perugino, painted by Raphael, whom Perugino has represented as the sleeping soldier.—(27) The Madonna and Child, throned, with S. Lorenzo, S. Louis, S. Ercolano, and S. Costanzo in adoration. This picture was for

merly in the Palazzo Comunale at Perugia, and was sent to Paris by the French.

School of Perugino.—(28) The Adoration of the Magi: the Virgin and Joseph are kneeling by the side of the infant Saviour; in the background are the shepherds and the three kings. The greater part of the picture is supposed to be the work of Pinturicchio and Lo Spagna; the head of Joseph and the three kings are attributed to Raphael.

Carlo Crivelli, one of the old Venetian masters.—(29) The dead Christ, the Mater Dolorosa, with St. John and the Magdalen.

Titian.—(30) The Doge of Venice, a fine portrait, formerly in the Aldrovandi Palace at Bologna.

Benvenuto Garofalo.—(31) The Holy Family; the Madonna and Child; St. Joseph and St. Catherine; formerly in the museum of the Capitol.

Paolo Veronese.—(32) St. Helena, the mother of Constantine; with the Vision of the Holy Cross; formerly in the Capitol.

Raphael.—(33) The Annunciation, the Adoration of the Kings, and the Presentation in the Temple: three exquisite little pictures, which originally formed the Predella of the Coronation of the Virgin (No. 4) in the first room. —(35) Faith, Hope, and Charity, beautiful circular medallions, the predella subjects of the Entombment of Christ in the Borghese Gallery.

Andrea Montegna.—(34) The Pietà, an excellent and expressive picture, formerly in the Aldrovandi Gallery at Bologna.

Appartamento Borgia, a series of small chambers, which may be considered as the vestibule to the museum. They were built by the infamous Alexander VI., from whom they derive their name. *Chamber* I., remarkable for its ceiling, decorated with paintings and stuccoes by *Giovanni da Udine* and *Perino del Vaga*; the planets are said to be from the designs of Raphael. Among the ancient bas-reliefs preserved on the walls, the following are the most interesting:—2. A procession with Lictors, found in the Forum of Trajan. 4. Two Boxers. 11, 13. Portions of the frieze of the Ulpian Basilica, representing children, chimæras, and arabesques, beautifully worked. *Chamber* II., the roof painted in fresco by *Pinturicchio*. In the lunettes are represented the Annunciation, the Nativity, the Adoration of the Magi, the Resurrection, with a Portrait of Alexander VI., the Ascension, the Descent of the Holy Ghost, the Assumption of the Virgin. Antiques:—2. The departure of a Warrior. 3. Peleus and Thetis, Diana and Endymion. 6. Education of Jupiter. 16. Saturn; fragments of the frieze of the Ulpian Basilica. *Chamber* III., the roof painted in fresco by *Pinturicchio*, representing St. Catherine before the Emperor Maximian; St. Antony Abbot visiting St. Paul the Hermit; the Visitation; the Martyrdom of St. Sebastian; Susanna in the Bath; St. Barbara flying from her father. Over the door is the portrait of Giulia Farnese, the mistress of Alexander, as the Madonna. Antiques:—The celebrated *Nozze Aldobrandini*, found in the Baths of Titus in 1606, during the pontificate of Clement VIII. It became the property of the pope, and has therefore been designated by the name of his family. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most beautiful specimen of ancient painting in the world, until the discoveries at Herculaneum deprived it of its glory. Many celebrated painters made it their frequent study, and a celebrated copy by Nicholas Poussin is preserved in the Doria Palace. Although injured by restorations, it was considered so valuable in 1818 that it was purchased of Cardinal Aldobrandini for 10,000 scudi. It represents, in the opinion of Winckelmann, the Marriage of Peleus and Thetis: the costume and the accessories are Greek, which seems to set at rest the idea of the Italian antiquaries that the subject was suggested by Catullus. The composition consists of ten figures: the bridegroom is sitting at the foot of a richly-

carved couch, on which sits the bride, attired in white drapery, accompanied by a female who seems to be consoling her: on the extreme left of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely-draped female figure resting on an altar, and holding what appears to be a shell. On the right of the picture is a group of three figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing a harp of six strings. Mr. Williams, whose description of the different figures is strangely at variance with the picture, thus criticises the execution: "The whole painting is in a light sketchy style. The only colours used are red approaching to a crimson brown, greens inclining to the hue of verdigris, brilliant orange, purple, and a beautiful white. These colours are almost exclusively on the drapery of the figures. The background is principally taken up with a screen (?), which is of a whitish purple, the vacant ground being surrounded with a pale green." The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and token of having grappled with danger, and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the right hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which nothing bacchanalian offends the eye or invades the chaste keeping of the scene." The other antique paintings preserved in this room were found chiefly in the neighbourhood of the Via Appia: they represent Pasiphae, Scylla, Myrrha, &c., but they are not sufficiently remarkable to require a detailed description. *Room* IV., painted by *Pinturicchio*, with allegorical figures of the Virtues and Sciences.

Antiques:—A collection of terra-cotta ornaments, lamps, &c., bequeathed to the museum by the celebrated antiquary d'Agincourt; fragments of a bronze biga found at Roma Vecchia, with modern wheels and other restorations.

Museum.

Galleria Lapidaria, a long gallery, 331 yards in length, forming the first division of the corridor of Bramante. It is occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Cajetano Marini. On the right hand are the Pagan inscriptions in Greek and Latin: those on the left, with the exception of a few near the entrance, are early Christian. A walk through this gallery is like a visit to an ancient cemetery: it affords a complete field of study to the philologist and the antiquary, who will recognise with interest many peculiarities of ancient manners, forms of titles, &c., which can be studied nowhere with so much advantage. The collection contains upwards of 3000 examples, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves, including those relating to the gods, ministers of religion, emperors, magistrates, soldiers, artisans, and freedmen. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own time. The names recorded in the inscriptions frequently indicate a Greek origin; and wherever these occur the grammatical errors are particularly apparent, proving in a remarkable manner how imperfectly the Latin language was acquired by the foreign settlers and freedmen. Some of the Roman trades are extremely curious, particularly those which refer to the companies formed by Alexander

Severus. We recognise the *Numularius*, or banker; the *Medicus Jumentarius*, or cattle-doctor; the *Lanio*, or butcher; the *Marmorarius*, or mason; the *Holitor*, or green-grocer; the *Invitator*, or agent; the *Negotianti Vinario Item*, or wine-merchant; the *Cæsaris Præsignator*, or imperial notary; the *Exonerator Calcarius*, or scavenger; the *Pistor Magnarius*, or wholesale baker; and the *Naviculario Cur. Corporis Maris Hadriatici*, the commissioner of the Hadriatic Company. Besides these inscriptions there are many interesting sarcophagi, funeral altars, and cippi, with some finely-worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On one of the largest sarcophagi are lions devouring horses and other animals in bold relief. The cippus bearing the name of Lucius Atimetus is ornamented with bas-reliefs, representing a cutler's-shop and his forge, an obvious allusion to his profession. On the left side of the corridor are the *early Christian inscriptions*, found in the catacombs. These are not arranged on the classified plan observed in the Pagan monuments. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard them as proofs of the funeral rites and religious symbols of the early Christians, or estimate their value in connexion with the history of the Church and the chronology of the consuls during the fourth and fifth centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more striking in those of the Christians: they show the rapid corruption of the Latin language, and sometimes mark the periods when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Roman monuments. The representations which accompany the inscriptions are generally symbolical; the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P; the fish, or the ἰχθύς, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour;" the vine, the dove with the olive-branch, the anchor, the palm, and the sheep. The Christian bas-reliefs of the fourth and fifth centuries are taken in a great measure from the history of the Old Testament and from the life of the Saviour previous to the crucifixion. The representation of the godhead does not occur on any monument which is referred upon good evidence to the four first centuries; and the subject of the crucifixion is so rarely met with, that it would seem to have been purposely avoided for at least two centuries later. The Virgin and Child is supposed to have been introduced in the sixth century for the first time, as a distinct composition. A careful examination of these monuments is an appropriate and instructive study after a visit to the Catacombs.

Museo Chiaramonti, formed almost entirely by Pius VII., and arranged by Canova. It forms the second division of the gallery, and independently of the new wing, called the *Nuovo Braccio*, contains upwards of 700 pieces of ancient sculpture, arranged in thirty compartments. Many are, of course, of inferior interest; but taken as a whole, the collection in any other place but Rome would be considered a museum in itself. The following are the most remarkable objects: — *Compartment* I. —1. Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythic games. 2. Apollo seated, a bas-relief, found in the Coliseum during the excavations of 1803. 3. A beautiful fragment of a draped female figure, found at Ostia. 6. Autumn, a recumbent figure surrounded by bacchanalians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a husband, wife, and two children wearing the bulla. 13. Winter, a recumbent figure of the same kind, surrounded by genii playing with swans

and tortoises, also found at Ostia, and placed on a republican sarcophagus, with bas-reliefs of a husband and wife, and their son, bearing the name of Publius Elius Verus. *Compartment* II. —14. Euterpe, found in the gardens of the Quirinal. 17. Silenus. 19. Paris. *Compartment* III.—23. The Calydonian boar-hunt. 26. Septimius Severus. 30. Antoninus Pius. 33. The young Marcus Aurelius. 42. Alexander the Great. 49. Agrippa. *Compartment* IV.—62. A wrestler resting, called the Marcellus. 64. Trajan: the bust of alabaster, and the head of black basalt. 65. Augustus, also of black basalt. *Compartment* V.—70. A Bacchic priest. 74. Pluto and Cerberus, a fine sitting statue, found in the Villa Negroni. 81. Ceres. 84. A satyr playing on the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius. *Compartment* VI.—120. A vestal, found in Hadrian's villa. 121. A sitting female figure, supposed to be Clio. 122. Diana, of Greek workmanship. *Compartment* VII.—130. A bas-relief of considerable interest, illustrating some religious mystery, connected probably with the worship of the sun; the style indicates the decline of art. 132. Rome (?). 135. Julius Cæsar veiled as the Pontifex Maximus. 144. A bearded Bacchus, formerly mistaken for Plato. 148. The swan's nest, an allegorical allusion to filial love, a rare example. 157. Flavia, wife of Vespasian, and mother of Titus. 159. Domitia. 163. A female bust, a portrait, as Venus. 165. The young Nero, greatly repaired. 171. Silenus thrown from the ass, a bas-relief. *Compartment* VIII.—176. Niobe, a mutilated but remarkable figure, found in Hadrian's villa. 181. Diana triformis. 182. A square altar, with interesting bas-reliefs, representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment* IX.—197. Colossal bust of Minerva, in Greek marble, found at Tor Paterno, the site of ancient Laurentum. 198. Cippus of large size, with fine mythological reliefs, found in the Villa Giustiniani, and presented by Canova. 219. Isis 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphynxes, rams' heads, &c., and a bas-relief, containing an allegorical allusion to the death of Telesina and her child. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment* X.—241. A sitting statue of Lysias the philosopher. 244. A fine bearded mask of Ocean, apparently belonging to some fountain. 245. Polyhymnia. *Compartment* XI.— 254. Niobe. 255. Jupiter Serapis. 264. Torso of a boy. 284. A boy with a bird in his hand and a bird's-nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment* XII. —294. Colossal statue of Hercules, restored in the arm and left leg by Alessandro d'Este, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzo. 298. A fine torso of Bacchus. *Compartment* XIII. — 300. Fragment of a shield, with fighting Amazons in relief. 308. Cupid riding on a dolphin. 309. A tigress, very spirited. 315. A tiger, in Egytian granite. 329. Fragment of a bas-relief representing the story of Diana and Actæon. 346. A shepherd carrying a lamb. 349. Fragment of a sitting muse; Polyhymnia (?). 350. Clio. 351. Melpomene. *Compartment* XIV.— 352. Venus Anadyomene. 353. Venus on a rock, found in the Quirinal gardens. 354. Another Venus, supposed to be coming out of the bath. 355-6. Two very beautiful female statues, evidently portraits. 357. A captive king, in pavonazzetto, from the Villa Negroni. *Compartment* XV.—360. An alto-relievo, with three finely-draped dancing female figures, of an early period of ancient art; found near the Lateran Palace. 372 (a). Sappho: few of the numerous busts in this division have been identified. 392. Hadrian. *Compartment* XVI.—399. Tiberius, a colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of oak: this interesting statue was also

found at Veii in 1811. 401. Augustus, a colossal head, from the same site. *Compartment* XVII. — 408. A bas-relief of a four-wheeled chariot, with the auriga, and a male and female figure. 417. *Bust of the young Augustus* in Parian marble, one of the most beautiful busts known, found at Ostia in the beginning of the present century, by Mr. Fagan, the British consul. The most eminent modern sculptors dwell with admiration on its exquisite beauty. The discovery of this bust by an Englishman is not the only circumstance which makes it interesting to our countrymen. Another bust of the emperor in his boyish days was discovered a few years ago at Albano, and is now in England, having been fortunately secured by Lord Western for his interesting collection at Felix Hall. The bust now before us represents Augustus at the age of about sixteen; Lord Western's bust represents him about twelve. It is quite equal to the Vatican bust in expression and beauty, and as like as it is possible for a youthful personage at different ages to be made. The celebrated statue in the Florence Gallery represents Augustus at the age of about forty; so that there are three undoubted likenesses of Augustus, all of antique workmanship, to which the student of ancient art and history may refer for the true features of the great emperor at three distinct periods of his life. 421. Demosthenes. 422. Cicero. 437. Septimius Severus. 441. Alcibiades. *Compartment* XVIII.—451. A nymph. 452. Venus. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Æsculapius. *Compartment* XIX.—Fragment, with an allegorical representation of the public games, and genii. 461. A stork. 463. A wild boar in nero antico. 464. A Mithratic sacrifice. 465. A swan, cleverly restored by Franzoni. 466. A phœnix. 473. Antonia, wife of Drusus. *Compartment* XX.—493. The *Cupid of Praxiteles* in the act of bending his bow, highly interesting from the description of Philostratus. 494. The celebrated sitting statue of Tiberius, found at Piperno: it was purchased for this gallery at the cost of 12,000 scudi, and is one of the most remarkable statues of the kind in existence. 496. Another repetition of the *Cupid of Praxiteles*, but inferior to the one just noticed. Five of these are known: the two now mentioned, one in the Capitol, one in London, and one in Paris. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment* XXI.—505. Antoninus Pius with the civic crown. 509. Ariadne. 510 (a). Cato. 511. Juno, recently found near St. John Lateran. 511 (a). Marius. 512. Venus, in Greek marble, found in the Baths of Diocletian. 531 (a). Phocion (?). 533. A female figure as Proserpine, with a funeral chaplet and a lamb: an interesting fragment, but of inferior art. 534. Juno, found at Ostia. 535 (a). Claudius. *Compartment* XXII.—544. Silenus with a tiger, a very beautiful piece of sculpture, found at L'Ariccia. 546. Sabina, wife of Hadrian, as Venus, well known by the description of Visconti. 547. Isis, a colossal bust in Pentelic marble. On the cippus below, a poet surrounded by various muses, and an inscription in Greek hexameters. *Compartment* XXIII.—550. Fragment, with a shield of Medusa, and a chace of different animals, supposed to allude to the games of the Amphitheatrum Castrense (p. 297). 554. Antoninus Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. The father of Trajan (?). 566. Fragment, representing the interior of a temple, with females engaged in sacrifice, and a richly-worked frieze with sacrificial instruments, referring probably to the Eleusinian mysteries. 567. Allegorical figure of some eastern divinity, resembling the monkish representations of Satan in the middle ages; found at Ostia. 568. Bas-relief of a Mithratic sacrifice, from Ostia. 574. Hadrian. 587. Ceres. The cippus underneath bears the name of Carpus Pallentianus, prefect of the public stores: on one side he is represented on his voyage to fetch grain from Egypt, indicated by

the obelisk; on the other Ceres is searching for Proserpine. This interesting fragment was presented by Canova. 589. Mercury, a very graceful statue, found near the Monte di Pietà. 591. Claudius. *Compartment* XXV.—598. Carneades. 600. Augustus. 606 (a). Neptune. 621. Typhon. 625. Antinous (?). 626. Ennius. *Compartment* XXVI.—636. Ceres, with the head of the younger Faustina. It stands on a square altar with interesting reliefs of different divinities, two on each side: 1. Apollo and Diana; 2 Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 639. Flora (?). *Compartment* XXVII.—641. Juno Pronuba persuading Thetis to marry Peleus, a bas-relief of great interest to mythologists as one of the rarest representations of Juno in this character. 642, 3. Fragments of bas-reliefs relating to Bacchus, finely worked in Pentelic marble, found in Hadrian's villa. 644. Relief representing the dances at the Dionysiac mysteries, a beautiful fragment, found in the Villa Palombara on the Esquiline. 651. The boy with the goose, found at Ostia. 653 (a). Antonia. 655. The genius of Death. 668. Jupiter Serapis. *Compartment* XXVIII.—683. Hygeia. 684. Æsculapius, a fine statue, found at Ostia. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment* XXIX.—693. The young Hercules. 698. Cicero, an interesting bust, found near the tomb of Cecilia Metella. 700. A colossal bust of Antoninus Pius, found at Ostia. 709. A bas-relief, beautifully worked, with Bacchus riding on the tiger, and Silenus on the ass. 713. Melpomene. *Compartment* XXX.—A colossal recumbent statue of Hercules, found in Hadrian's villa, formerly in the Villa d'Este.

Nuovo Braccio, the hall of the Museo Chiaramonti, built by Pius VII. in 1817, from the designs of the German architect Raphael Stern. It is a noble hall, nearly 230 feet in length, and well lighted from the roof, which is supported by twelve fine columns with Corinthian capitals. Two of these, of giallo antico, were taken from the tomb of Cæcilia Metella. The floor is paved with beautiful marbles and ancient mosaics carefully restored. There are forty-three statues and seventy-two busts in the collection: the statues are mostly placed in niches; the busts stand on columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late president of the Academy of St Luke. Nearly all the busts came from the Ruspoli collection, but few of their subjects have been identified. The following are the most remarkable objects:—5. A Canephora, or Caryatid, of fine Greek workmanship, restored by Thorwaldsen. 8. Statue of Commodus (?), in Pentelic marble. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus, from the Ruspoli collection. 14. Statue of Antinous as Vertumnus: the head is modern. 17. Statue of Æsculapius. 18. Colossal bust of Claudius, found at Piperno; part of a statue, of which some other fragments are preserved in the Galleria Lapidaria. 20. Statue of Nerva wearing the toga. 23. Statue of Minerva Pudicitia, found at Velletri. 26. Statue of Titus, found in 1828 near the Lateran, with those of his daughter Julia (Nos. 56 and 111), restored by Cav. d'Este. 27. Colossal mask of Medusa, found in the ruins of the Temple of Venus and Rome. 28. Statue of Silenus, in Parian marble. 31. A priestess of Isis, in Greek marble. 32, 33. Two Fauns seated, found in the villa of Quintilius at Tivoli. 37. Statue of Diana, in Pentelic marble. 38. Statue of Ganymede, found in the ruins of some baths at Ostia: on the bark of the tree against which he rests is engraved the name of Phædimus. 39. A large vase in black Egyptian basalt, exquisitely worked, found in fragments on the Monte Cavallo, near the church of S. Andrea. The mosaic on which it stands, representing bacchanalian symbols, arabesques, &c., was found at Tor Marancio, beyond the gate of San Sebastiano. 40. Another colossal mask of

Medusa, found with No. 27 among the ruins of the Temple of Venus and Rome. There are two other masks of the same kind in the hall, copied from these in stucco, and of course modern. 41. A small statue of a Faun playing on the flute, found in the ruins of the villa of Lucullus, near the Lago Circeii. 44. Statue of the wounded Amazon. 48. Bust of Trajan. 50. Statue of Diana in the act of contemplating Endymion, found about two miles beyond the Porta Cavalleggieri. 53. Statue of Euripides, from the Giustiniani Palace. 56. Julia, daughter of Titus, found with No. 26. 59. Statue of Fortune, in Greek marble, with the cornucopia. 62. *Statue of Demosthenes*, one of the most celebrated in the collection, well known by the numerous small copies in Neapolitan terra-cotta. It was found in the Villa Aldobrandini at Frascati, and was formerly in the collection of Camuccini. The subject of the bas-relief near this, representing Ulysses slaying the suitors, is taken from Flaxman's illustrations of the Odyssey. 68. The young Marcus Aurelius. 69. The Emperor Gordian (?). 70. The young Caracalla, from the Ruspoli collection. 71. Statue of the fighting Amazon, from the collection of Camuccini. 72. Bust of Ptolemy, son of Juba king of Mauritania, and the grandson of Antony and Cleopatra. 76. Alexander Severus. 77. Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia; a very interesting statue, remarkable for the perfection of the drapery: the right arm and hand are covered, but the left, which holds up the robes, has a ring on the ring-finger. It was found among the ruins of Tusculum, above Frascati. 80. Statue of Plotina, wife of Trajan (?). 81. Bust of Hadrian. 83. Statue of Diana, greatly restored, found at Hadrian's villa at Tivoli. 86. Statue of Fortune, wearing a diadem, and a veil hanging over the back part of the head to indicate her mysterious origin; she holds the rudder and the horn of plenty: a very valuable and beautiful statue, finely preserved; it was found at Ostia. 87. Bust bearing the name of Sallust, very doubtful. 88. Bust of Lucius Antonius, brother of the triumvir. 91. Bust of Marciana, sister of Trajan. 92. Venus Anadyomene, in Greek marble. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the learned illustrations of the Visconti. It represents Diana of Ephesus, with arabesques and allegorical allusions to the powers of nature. It was found at Poggio Mirteto, among the Sabine hills. 95. Apollo with the lyre, in Greek marble; the right arm is restored. 96 (a). Bust of Marc Antony, found with that of Lepidus (No. 106) at Tor Sapienza, beyond the Porta Maggiore. 97, 99, 101, 103, 105. The five athletes, placed in the niches of the hemicycle; the third was found with the graceful Faun (No. 41) near the Lago Circeii; the other four are from the villa of Quintilius at Tivoli. Above, in the middle of the hemicycle, is a bust of Pius VII., the most excellent of pontiffs and the patriotic founder of this gallery, by Canova. 102. Bust of Augustus Cæsar. 102 (a). Commodus. 106. Lepidus, found with No. 96. 107. A small statue of Minerva armed, in Greek marble. 108. A small statue of Diana, in Greek marble. 109. The colossal group of the Nile, found near the church of S. Stefano del Cacco, the site of the Temple of Isis, in the pontificate of Leo X., who placed it in the Belvedere. The Nile is one of the grandest figures in the Vatican; the sixteen children who play around him are allegorical allusions to the sixteen cubits at which the rise of the river begins to irrigate the land: nearly all these children are modern. On the base are various symbolical representations of the river, the Nile boats, the ibis, the hippopotamus, and the alligator. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran; restored by Cav. d'Este. 112. Statue of Junio Regina. 114. *Minerva Medica*, the finest draped statue in Rome, found on the Esquiline in the ruins of the temple of the same name. No description can do

justice to this noble statue; the greatest modern sculptors have regarded it with admiration: it is of Parian marble, and was formerly in the Giustiniani collection. 117. Statue of Claudius in the toga, from the Ruspoli gallery. 120. The *Faun of Praxiteles*, in Greek marble, highly interesting from the descriptions of Philostratus. There are two of these repetitions in the Vatican, and one in the Capitol; the latter is the finest. 121. Bust of Commodus, one of the finest known; found at Ostia. 123. Heroic statue of Lucius Verus, restored by Pacetti. 127. Colossal head of a Dacian slave, belonging probably to a full-length figure in the Forum of Trajan. 129. Statue of Domitian, from the Giustiniani collection. 132. *Statue of Mercury*, in Pentelic marble, the finest statue of Mercury known. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head was found in the Coliseum in 1803. 134. Head of Vespasian, recently adapted to a bust with a tunic of verde antico. 135. Hermes, in Pentelic marble, with a modern head, celebrated for the inscription in Greek hexameters at the base, illustrated by Winckelmann, Visconti, and Nibby. It was formerly in the Villa Negroni.

Tor de' Venti, called also the Hemicycle of the Belvedere. The five first rooms contain an extensive series of busts, mostly of unknown persons, and of inferior workmanship. In the second room are three which bear the names of Manilius Hellas (788), Lucius Manilius Primus (789), and Manilius Faustus (791); they were found in a tomb on the Appian beyond the gate of San Sebastiano, together with that numbered 790, which appears to belong to the same family, but bears no name. Beyond the fifth room is the semicircular gallery containing the *Egyptian Museum*, purchased by Pius VII. from Andrea Guidi. Though small in extent, it contains some interesting objects. The most remarkable are the ten sitting statues of Isis (?), as large as life, in black basalt, found among the ruins of Carnac; a mummy in a richly ornamented case; and eight cabinets of Egyptian antiquities, filled with idols, bronze and porcelain vessels, mummies of animals, &c., which it is unnecessary to particularise in detail. Among the other objects of interest are the Torso of a priest in white sandstone, of the time of Psammeticus I.; the base of a statue of Sesostris in black granite; a sarcophagus in basalt; and a sacrificial table in red sandstone. The three last chambers are called the *Museo Attico*. They contain the plaster casts of the Elgin Marbles, the recumbent Ilyssus, and other well-known statues in the British Museum, which were presented by George IV. to Pius VII. The last chamber formerly contained the full-length portrait of George IV. by Sir Thomas Lawrence: it had little harmony with the masterpieces of the gallery, and has been judiciously removed to one of the apartments of the palace.

Museo Pio-Clementino, so called from the popes Clement XIV. and Pius VI., from whom it received its most important accessions and its greatest splendour. It contains the collections made by Julius II., Leo X., Clement VII., and Paul III., and is without exception the most magnificent museum of antique sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors, and there is hardly a corner of the museum in which some object does not bear the inscription, *Munificentiâ Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the pope is the simple fact that he enriched the museum with more than 2000 statues, and built from their foundations the Hall of Animals, the Gallery of the Muses, the Circular Hall, the Hall of the Greek Cross, the Hall of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times. [It is necessary to mention here that the numbers on the different objects have been frequently changed, and that many of them do

not occur in regular sequence. The principal objects, however, which we shall notice are so conspicuous, that the stranger will have no difficulty in recognising them at once independently of the numbers.] *Entrance.*—I. Square vestibule, adorned with arabesques by Daniele da Volterra. 1. The *Torso Belvedere*, sculptured by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base, found in the Baths of Caracalla. This noble fragment has commanded the admiration of the first sculptors of modern times. Michael Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form; and Winckelmann considered that it approaches nearer to the sublime than the Apollo Belvedere. It is generally supposed to represent Hercules in a state of repose after labour. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this idea, and introduced it into one of his finest compositions. 3. *Sarcophagus of Scipio.*—Few objects in the museum have been made so well known by models and engravings as this celebrated monument of republican Rome. It is of the coarse peperino of the Alban hills, in the Doric style, ornamented with a frieze of roses and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 297. It is one of the most ancient Latin inscriptions which have been preserved to us, and is often so incorrectly given on the models, that the following copy will doubtless be acceptable:—CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVOD . PATRE . PROGNATVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIRTVTEI . PARISVMA . FVIT . CONSOL . CENSOR . AIDILIS . QVEI . FVIT . APVD . VOS . TAVRASIA . CISAVNA . SAMNIO . CEPIT . SVBIGIT . OMNE . LOVCANA . OPSIDESQV . ABDOVCIT. When the sarcophagus was first opened in 1781, upwards of 2000 years after the death of Scipio Barbatus, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Senator Angelo Quirini, who removed them to Padua. The ring found its way to England, in the valuable collection of the Earl of Beverley. The history of this interesting relic is given by the learned antiquary Dutens, in his 'Recherches sur l'Usage des Voûtes.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "Le squelette étoit très entier. Il avoit au doigt une bague, que le Pape Pius VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley." It is scarcely possible to imagine a more interesting relic, and the reader will be gratified to know that it is still preserved among the other treasures of Lord Beverley's collection. The sepulchre of the Scipio family, on the Appian, is noticed at length in the description of the Tombs (p. 317). The bust of peperino crowned with laurel, above the sarcophagus, is supposed to be that of Ennius. On the wall are the original inscriptions found in the recesses of the tomb. II. Round vestibule.—1–5. Fragments of statues: those which are clothed are remarkable for the fine arrangement of the drapery. 6. Bas-relief of Pluto and Proserpine. 8. On the balcony an antique dial with twelve sides, each containing the name of a wind in Greek and Latin. The view from this balcony is so beautiful that it gave the name of Belvedere to this portion of the palace. III. Chamber of Meleager.—1. Statue of Meleager with the boar's head and the dog, found in the Baths of Titus in a perfect state, with the exception of the left hand, which is supposed to have held a spear. On the walls are some bas-reliefs representing Æneas and Dido, the apotheosis of Homer, a Roman galley, and a colossal head of Trajan.

Cortile di Belvedere, built from the designs of Bramante. This court is an octagonal space, surrounded by an

open portico, with four small cabinets in the circumference, which contain some of the most celebrated examples of ancient art. The portico contains numerous statues, bas-reliefs, sarcophagi, and baths, which it will be necessary to notice as we pass on, alternately with the cabinets. Beginning on the right hand, the following are the most interesting objects:

Portico, Compartment I.—37. A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy of St. Peter's: it contained two skeletons. 39. Sarcophagus with a Greek and Latin inscription to Sextus Varius Marcellus, father of the Emperor Heliogabalus. 45, 46. Two fine baths with lions' heads, one in black, the other in green basalt, found in the Baths of Caracalla.

First Cabinet.—The Perseus and the two boxers Creugas and Damoxenus, by *Canova*. These celebrated figures were brought here while the ancient statues were at Paris; the Perseus was placed on the pedestal of the Apollo, and obtained the name of the Consolatrice. On the restoration of the Apollo and the Laocoon, the Perseus and the boxers were ordered to remain here, in opposition, it is said, to the wishes of Canova, who felt that they must challenge comparison when standing by the side of those masterpieces of ancient art. 50. Minerva. 51. Mercury.

Portico, Compartment II.—A sarcophagus with a fine bas-relief of Bacchus and Ariadne, found at Orta. 46. Statue of a Roman matron, supposed to be Sallustia Barbia Orbiana, wife of Alexander Severus, as Venus attended by Cupid. 47. Large sarcophagus of the lower empire, with bas-reliefs representing the battles of the Amazons, with the contest of Achilles and Pentesilea, interesting as showing that the received etymology of the word Amazon must have been of comparatively recent date.

Second Cabinet.—The Belvedere Antinous, considered by Visconti to be Mercury, found near S. Martino ai Monti, in the pontificate of Paul III. The loss of the right arm and left hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. The proportions of this beautiful statue have received unqualified praise: its high finish is combined with elegance of form and with all the gracefulness of youth. Domenichino made it his constant study, and declared that he was indebted to it for his knowledge of the beautiful. Its anatomy is pronounced by John Bell, the first critic on this point, to be faultless in every respect: he dwells with enthusiasm on its just proportions, the balance and living posture of the figure, the exquisite formation of the legs and ancles, and its entire freedom from insipid flatness of feature and from strained anatomy. 57. A bas-relief of the battle of the Amazons, with another representation of Achilles and Pentesilea. 58. An Isiac festival and procession going to sacrifice.

Portico, Compartment III.—A sarcophagus, with bas-reliefs of the Nereids bearing the arms of Achilles; another with reliefs of the four seasons; another with the battle of the Amazons; a fourth with bacchanalian figures. Two fine baths of red granite. At the entrance of the Hall of Animals are two shepherd's dogs (68, 69).

Third Cabinet. — THE LAOCOON, found in the Vigna de' Fredis, between the Sette Sale and the basilica of S. Maria Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the revenue derived from the gabella of the Porta San Giovanni (p. 362). Some idea may be formed of the value attached to its discovery, by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the

church. Michael Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pomponio, July 1, 1506, describing the excitement produced by the event, is preserved in the Lettere Pittoriche. After a great deal of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage:—"The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the Emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander, Polydorus, and Athenodorus, Rhodian sculptors of the highest class." —(Lib. xxxvi. c. 5.) The great difficulty in this passage is the statement that the group is sculptured out of a single block; Michael Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his judgment. Three separate pieces can be clearly made out: the first is the son on the left hand, the second is the upper part of Laocoon himself down to the knees, and the rest of the group is the third. Winckelmann no doubt suggested the true mode of reconciling these facts with the statement of Pliny, by adverting to the probability that the joinings were imperceptible in his time; indeed it is said to have required the practised eye of a sculptor to discover them in the time of Michael Angelo. The right arm of the father, and those of the two children, are restorations. In the opinion of Canova the right arm of Laocoon is not in its original position, as a projection on the head of the figure shows that the hand, or some other part of the composition, rested on the head. At present the angles formed by the group are disagreeable to the eye, and detract from the effect of its intense action. Another knob on the serpent shows that the child on the left had his hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Palazzo Vecchio at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Giovanangelo Montorsoli began a restoration of the arm in marble by order of Clement VII., about 1532. He made it bend back, so as to come over the head of the figure; but it does not appear to have been completed, as Winckelmann mentions an arm of this kind which was lying near the statue in his time in an unfinished state. The common story, that Michael Angelo began the restoration of the figure, and gave up the task in despair, "because he found he could do nothing worthy of so admirable a piece," cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli, above mentioned; the similarity of the Christian names of the two sculptors may have aided if it did not cause the misapprehension. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini? The arms of the children were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the second *Æneid*; but the passage will not bear the application, and affords not the least evidence that it was suggested by the sculpture. There can be no doubt of the inspiration of the following passage from 'Childe Harold,' which has invested the statue with ad-

ditional interest for the English traveller:—

"Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenom'd chain
Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

The bas-reliefs in this chamber represent (79) the triumph of Bacchus over the Indians; (80) a bacchanalian procession. The statues in the niches are Polyhymnia, and a nymph with a shell, found near the basilica of Constantine.

Portico, Compartment IV. — Altorelievo, representing Hercules and Telephus, Bacchus and the Satyr; a sarcophagus, with cupids carrying arms; another, with tritons and nereids; a bas-relief on the wall, representing Augustus going to sacrifice; another representing Rome accompanying a victorious emperor; and two large baths of granite.

Fourth Cabinet.—The APOLLO BELVEDERE, found about the beginning of the sixteenth century at Porto d'Anzo, the ancient Antium. It was purchased by Julius II. when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere, so that we may regard it as the point from which the Vatican museum had its origin. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birthplace of Caligula and Nero. Some doubt has been expressed as to the character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann, whose enthusiasm on the subject almost bordered on the extravagant, was of opinion that he has just slain the serpent Python. The left hand and right fore-arm have been badly restored by Montorsoli. Both ancles and the right leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. It is now generally admitted that the statue is of Carrara (Luna) marble; the opinion of Visconti that the marble is Greek, though neither from Pentelicus nor Paros, has found few supporters. Canova not only rejected this idea, but considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble, are distinctly traceable, more particularly in the drapery. The first sculptors of our time coincide in the opinion of Canova; some have even fixed the age of the statue, and referred it to the time of Nero. The Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at Antium; but there is no direct evidence to support the conjecture, or give it probability. Lord Byron has thrown the influence of his genius over this statue in one of his finest descriptions:—

"Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

But in his delicate form—a dream of Love,
Shaped by some solitary nymph, whose breast
Long'd for a deathless lover from above,
And madden'd in that vision—are express'd
All that ideal beauty ever bless'd
The mind with in its most unearthly mood,
When each conception was a heavenly guest.—
A ray of immortality—and stood
Starlike, around, until they gather'd to a god!"

The bas-reliefs in this cabinet represent a hunt, and Pasiphae with the bull. The statues in the niches are a Minerva, and a Venus Victrix.

Portico, Compartment V.—A sarcophagus with a bas-relief of Ganymede; another with Bacchus between a faun and a bacchante; a bath of green basalt, found in the Baths of Caracalla.

Hall of Animals, divided by the vestibule into two parts, and paved chiefly with mosaics found at Palestrina. The sculptures of animals in this hall constitute the finest collection ever formed, and fully confirm the statement of Pliny respecting the excellence of Grecian sculptors in their representations of animals. It has been called a menagerie of art. The animals, of course, will be recognised at once, without the necessity of a particular description. The following are the most remarkable objects. *Left branch.*—In the niche, a colossal statue, supposed to be Tiberius. A group of a centaur and a nereid. Hercules leading away Cerberus; a camel's head; a crocodile; a sphynx, in flowered alabaster; a sow and pigs, supposed to allude to the history of Alba Longa; the head of an ass crowned with ivy; a group of Hercules slaying Geryon, and carrying off his oxen; a lion tearing a horse. *Right branch.*—The beautiful greyhounds making love; the celebrated group of Mithras stabbing the bull, with the *dog, the serpent*, and the eagle, the mystical types of the Mithratic worship. The stag in flowered alabaster; the lion in yellow breccia, with the teeth and tongue of different marble. The large lion in grey marble (bigio). The lion with a ball under his paw. Europa and the bull. Hercules and the Nemæan lion. Group of Diomed and his horses slain by Hercules. Equestrian statue of Commodus throwing a javelin.

Gallery of Statues.—On the right hand, an armed statue of Clodius Albinus. The celebrated half-figure, called the *Genius of the Vatican*, in Parian marble, supposed to be by Praxiteles; it was once winged. A sitting statue of Paris holding the apple. Hercules. Minerva with the olive-branch. Caligula. A muse. The Amazon, one of the finest statues in this collection, but probably inferior to the Amazon in the Capitol. A sitting female figure as Urania, found in the villa of Cassius at Tivoli. A sitting figure of the celebrated comic poet Posidippus, a Greek statue of the time of Alexander, found near the church of S. Lorenzo in Pane e Perna. *Left side.*—A corresponding statue of Menander found at the same place. Sitting statue of Dido (?). Neptune. Narcissus. Bacchus as a river god. Diana and her hound. The second repetition of the Faun of Praxiteles (p. 410), placed immediately opposite the Genius of the Vatican. A female draped figure (Pudicitia?), found in the Villa Mattei. The celebrated recumbent statue of Ariadne sleeping, formerly called Cleopatra, solely because the bracelet has some resemblance to a serpent. Nothing can surpass the gracefulness of this figure: the position is that of profound sleep, the bending limbs are exquisitely formed, yet managed with a modesty of expression which gives the figure a higher character than we find in any other statue of this class. The drapery is managed with consummate skill, and altogether it is one of the most interesting draped statues in the museum. It is celebrated by Castiglione, under the name of the Cleopatra, in a beautiful Latin poem written in honour of its discovery. The candelabra on each side were found in Hadrian's villa at Tivoli. Near the entrance of the Hall of Animals is the figure of a bacchante.

Hall of Busts. 1st Chamber.—2. Alexander Severus. 4. Julius Cæsar. 6. Augustus. 10. Marcus Agrippa. 20. Marcus Aurelius. 26. Menelaus. 42. Cato and Portia (?), a mere name supported by no authority. 2nd Chamber.—48. Lucius Verus. 49. Serapis, in black basalt. 54. Caracalla. 56. Augustus. 57. Septimius Severus. 58. Nero, as Apollo. 75. Julia, daughter of Titus. 80. Antinous. 83. Hadrian. 3rd Chamber.—106. Colossal

bust of Jupiter seated, holding the lightning; on the pedestal a bas-relief of Silenus and a Faun. Of the numerous other busts in these chambers there are scarcely any which have been identified with certainty. On the balcony outside, seen from the lower room of this gallery, are several statues; the second from the window is a repetition of the Venus of Praxiteles (p. 417).

Cabinet of the Masks, remarkable chiefly for the fine mosaic pavement found in Hadrian's villa. 7. A satyr in rosso antico, from the same spot. 12. The apotheosis of Hadrian, in Greek marble. 15, 18. Frieze, with the labours of Hercules, in bas-relief. 19. A square vessel in rosso antico. 20. A Sella balnearia of the same material, formerly in the Lateran Palace. In the niches, besides the satyr already mentioned, are statues of Paris, Minerva, Ganymede, Adonis, and Venus coming out of the bath.

Hall of the Muses, adorned with sixteen Corinthian columns found in Hadrian's villa. Nearly all the statues and busts were found together in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. The tiger was found in the March of Ancona, the head of Medusa near the arch of Gallienus, and the theatrical figures near the site of ancient Lorium. The Hermes of the seven wise men have their names inscribed in Greek characters; they are highly interesting as the most authentic likenesses which have been preserved to us. The Muses are also remarkable as fine characteristic figures. 9. Melpomene. 10. Thalia. 11. Urania. 13. Clio. 14. Polyhymnia. 15. Erato. 16. Calliope. 17. Apollo Citharœdus. 18. Terpsichore. 19. Euterpe. 21. Epicurus. 22. Zeno. 23. Æschines, very rare. 24. Demosthenes. 25. Antisthenes 26. Metrodorus. 27. Alcibiades. 28. Epimenides. 29. Socrates, very rare. 30. Themistocles. 31. Zeno of Elea. 34. Aspasia, unique. 36. Pericles, very fine and full of expression. 38. Bias. 39. Lycurgus. 40. Periander. 44. Pittacus. 45. Solon.

Circular Hall, built by Pius VI., from the designs of Michaelangelo Simonetti. In the centre is the grand porphyry basin, 42½ feet in circumference, found in the Baths of Titus. It stands on the celebrated mosaic pavement found at Otricoli in 1780, representing the head of Medusa and the battle of the Centaurs and Lapithæ. On each side of the entrance are two large female heads, found in Hadrian's villa, representing Tragedy and Comedy. In the circumference are statues and colossal busts in the following order, beginning on the right hand:— 3. Jupiter, found at Otricoli. 4. Faustina, wife of Antoninus Pius, from Hadrian's villa. 5. Hadrian, found in his mausoleum, a work of the very finest sculpture, perfectly unbroken, interesting as a work of art and as a grand intellectual head. 6. Antinous, from Hadrian's villa. 7. Ocean. 8. Serapis. 9. Claudius, with a civic crown. 10. Julia Pia. 11. Plotina. 12. Helvius Pertinax. 13. Hercules carrying the young Ajax. 14. Augustus in sacrificial robes. 15. Ceres. 16. Antoninus Pius. 17. Nerva. 19. Juno, from the Barberini Palace. 20. Juno Sospita, with the goatskin, shield, and sandals. 21. Bacchus and a satyr, with a tiger.

Hall of the Greek Cross, built from the designs of Simonetti, a noble hall, with one of the finest doorways of modern times, ornamented by two colossal statues in the Egyptian style in red granite, found in Hadrian's villa; they serve as Caryatides to the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva, found among the ruins of Cicero's villa at Tusculum. The principal objects in this hall are the two immense sarcophagi of porphyry, the largest known, and probably the largest ever constructed in that material. One of these is the *Sarcophagus of St. Constantia*, the daughter of Constantine, found in the tomb erected to her by the emperor near the church of S. Agnese (p. 358). It is ornamented with bas-reliefs represent-

ing a vintage, a christian as well as a bacchanalian symbol. Constantia died A.D. 354, and although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, many antiquaries are disposed to consider it much older than the fourth century. Paul II. shortly before his death had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. as a companion to the *Sarcophagus of the Empress Helena*. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with alto-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with figures of Victory and festoons. It was found in the tomb of our countrywoman St. Helena, now called the Torre Pignattara, beyond the Porta Maggiore, and was removed by Anastatius IV. to the Lateran, from whence it was brought to this museum by Pius VI. The statues in this hall were chiefly found at Otricoli: the most remarkable are the sitting figure of a Muse holding a book; Erato with the lyre, a female statue veiled; and a youth veiled holding a patera. Behind the sarcophagus of St. Helena is a curious monument, found in the ruins of a villa near Tivoli, bearing the name of Syphax king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. Although there is no doubt of its antiquity, it is difficult not to regard it as apocryphal. Livy refers to the statement of Polybius, that Syphax was led in triumph, and contends that he died previous to that event at Tibur; at the same time admitting that Polybius is an authority by no means to be slighted. It is clear from this that the circumstances attending the death of Syphax were doubtful in the time of Livy, and it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was discovered in the fifteenth century. The inscription is remarkable for its abbreviations; the principal facts it relates are the death of Syphax in captivity at Tibur in his forty-eighth year, and the erection of the monument by P. C. Scipio. An exact copy will be found in Dr. Burton's Antiquities, with the reading cleverly modernised. At the foot of the stairs leading to the hall of the Biga is a very interesting statue,—a repetition of the *Venus of Praxiteles*, in Greek marble. That this is really the original design of that celebrated statue is proved by two coins of Cnidos, having Cnidos on one side and Venus on the other, in the exact position of this figure. Nothing can be more interesting than to be thus in possession of the design of these great works of ancient art. The statue was covered with bronze drapery by one of the popes, from a fastidious feeling of modesty. At the bottom of the stairs are recumbent statues of river gods: one, in white marble, is supposed to represent the Tigris; the other, in grey marble, is called the Nile.

Hall of the Biga, a circular chamber, so called from the ancient white marble chariot of two wheels which is preserved there. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorers. The seat of the car, and the body of one of the horses, are the only parts which are ancient; the wheels, the second horse, and all the remaining portions, are modern additions. In the niches and circumference of the room are the following statues:—1. Perseus. 2. Sardanapalus, with the name engraved on the mantle. 3. Bacchus. 4. Alcibiades, with his foot resting on his helmet. 5. Colossal statue of a priestess veiled, in Greek marble, from the Giustiniani Palace at Venice. 6. Apollo, with his lyre. 8. A Discobolus, found by our countryman, Hamilton, the painter, among some ruins on the Appian. 9. Sta-

tue of a warrior, called the Phocion. 10. A repetition of *the Discobolus of Myron*, whose name it bears; found near the Trophies of Marius, on the Esquiline, in 1781. Part of the right leg is restored. The strigil, or scraper used in the baths, is introduced on the block which supports the figure. 11. A charioteer of the Circus. 12. A philosopher holding a scroll: the body is of Greek, the head of Carrara marble. 13. The *Apollo Sauroctonos of Praxiteles*, a very interesting statue, found in the Villa Spada. There is a celebrated repetition of it in bronze in the Villa Albani.

Museo Gregoriano, one of the most interesting departments of the museum, created entirely by the present pope, who is entitled to the gratitude of every student of Etruscan antiquities for the zeal and liberality with which he has preserved these valuable objects of Etruscan art among the accessible treasures of the Vatican. It is impossible not to regard with admiration the taste exhibited in the formation of this museum, in the centre of a district which derived its ancient arts and civilization from the Etruscans. Its collections enable us to trace the influence exercised by that wonderful people on the early development of Rome, and to study upon one spot the monuments which serve as connecting links between the mythologies of Egypt, Greece, and Italy. Many of these objects would have been dispersed, perhaps irrecoverably lost, if the public spirit of Gregory XVI. had not secured them for the Vatican. This amiable pontiff is the more entitled to our praise when we consider the limited means at his command; and we believe that we are correct in stating that his private income has been almost entirely devoted to this object. The collection bears abundant evidence of the enthusiasm with which the pope has pursued his favourite study; and it must be a subject for congratulation that his idea of collecting into one museum all the Etruscan antiquities discovered in his dominions, has been thus far realised. The objects have been arranged in a series of chambers, under the direction of Cav. Fabris, assisted by Signor Genarelli.* The first rooms contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to particularise in detail. In the first is the remarkable series of funeral urns inscribed with Oscan characters, which were found a few years back under a supposed bed of lava at Albano.—(See Route 41.) They are considered to represent the huts inhabited by the Latin tribe to which they belonged, and are extremely curious as illustrations of a style differing from all other monuments of the kind. The horses' heads in terra-cotta were found over the entrance to a tomb at Vulci. In the adjoining gallery and chambers is an extensive collection of votive offerings, small busts and profiles, with ornamented tiles, &c.; a statue of Mercury found at Tivoli, so elegantly proportioned that it has been supposed to be of Roman workmanship; and a sarcophagus found at Corneto, and covered with reliefs which supply us with a complete epitome of the funeral rites of the Etruscans. The collection of *Bronzes* is highly interesting, and continually increasing by the addition of new objects. The statues of the boy wearing the bulla, found at Tarquinii, and the warrior in armour, are among the rarest of its treasures. The statue of the warrior was found at Todi in 1837; his helmet terminates in a cone; and his coat of mail, which is beautifully worked, bears an inscription on the baldric. The war-chariot is one of the most celebrated objects in the collection; it is elaborately ornamented, and is so perfect, that doubts of its authenticity were long entertained. By the side of the car are fragments of colossal statues: one was found in the harbour of Civita Vecchia, the other at Chiusi. Among the other objects are a winged Mercury, pieces of body armour, weapons of defence, stamped shields, implements of agriculture, a tripod found at Vulci, sacrificial altars, household

utensils, &c. Two cabinets are filled with minor collections, among which may be mentioned a series of bronze idols found at Cære; comic masks; strigils, or scrapers used in the baths; specchj, or looking-glasses, &c. Many of the latter are highly polished, some are gilt on the reverse, and others are ornamented with engraved figures or inscriptions. The stamped clay-pieces, with spots, supposed to be Etruscan money, are not the least remarkable. In the centre of the room is a polygonal table, divided into compartments, and revolving on a pivot for the convenience of visitors. These compartments are covered with glass, and contain a miscellaneous collection of gold ornaments, more varied and instructive than any other that has yet been formed. The extent of the collection is less remarkable than the elaborate character of the workmanship. The gold and silver filagrees of Genoa, the gold chains of Venice and Trichinopoly, do not excel them in minuteness of execution, and rarely approach them in taste. The patterns of the female ornaments are exquisitely beautiful, and might be worn as novelties in any court of modern Europe. Nearly all these surprising specimens of ancient art were found in the sepulchres. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female headdress; some are simple fillets, while others are composed of leaves of ivy, myrtle, and olive. In other compartments are necklaces, bracelets, brooches, earrings, and armlets of solid gold, in every variety of pattern; many of them are elastic, and the greater number are in the form of a serpent, either single or coiled. The bullæ, or amulets worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with jewels, others are jointed, others are simply composed of scarabæi set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The fibulæ for fastening the toga, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship, that modern skill can produce few specimens of equal delicacy. But the most remarkable objects in this room are those found in one of the tombs at Cære, and recently in the possession of General Galassi. The most valuable of these is a stamped breastplate of solid gold, with fibulæ of the most elaborate description, wrought with consummate skill. The other objects from the same tomb consist of stamped shields, terra-cotta and other images, the wheels of a sepulchral car, a bronze bier, a tripod, and a singular alphabet of terra-cotta, arranged in single letters and in syllables. A dark passage leads from this room to the *Chamber of the Tombs*, in which are preserved faithful copies of the paintings discovered in the sepulchres, and which lose their colours soon after they are exposed to the light: the subjects are nearly all taken from the tombs at Tarquinii; they do not give the complete series of any single tomb, but are a selection of the choicest subjects which have yet been found. As the originals are fast perishing, these copies are of great value as studies of costume and domestic manners. The details of each picture, when regarded in this light are of exceeding interest; in one we have all the particulars of a boar-hunt, with huntsmen in full costume; in another we have a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; in another is represented a death-bed scene of touching interest, copied from the Camera del Morto at Tarquinii; in others are seen various dances, games, and religious ceremonies. A small room adjoining has been fitted up as a fac-simile of an unpainted tomb; it is entered by a low door, exactly copied from the original, and is divided in the interior into two vaulted chambers; the sarcophagus stands in the usual position on one side, while the walls are hung with vases, tazze, and other sepulchral objects.

The Gallery of the Vases and Tazze, formerly distributed in a number of small apartments, is a complete field of study; days and weeks might be spent in the mere examination of the subjects represented. It contains a collection of examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Grecia and Campania contrasting with the peculiar outlines of those which belong more especially to Etruria. On one side are the light yellow vases, with particoloured griffins, sphynxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin. In another part we see the pure red vases with black figures, marking the most ancient period of Etruscan workmanship independently of Egyptian influence: in another are the examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the most beautiful forms, and combined them with a grace and power of expression unattainable in the earlier manufacture. The black vases of Volterra with black reliefs, and the red vases of Arezzo with red reliefs, may also be recognised. The collection of *Tazze* is perhaps the most interesting in the museum: it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects chosen. Two of the most beautiful had been mended when discovered, a remarkable proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their symbols, and several well-known episodes in the Trojan war, and the siege of Thebes. The most interesting of the whole collection is the series called the *Tazze Argonautiche*, illustrating the continuous history of the Argonautic Expedition. We may here trace every successive stage of that celebrated expedition, from the first preparations for the voyage to the final interposition of Minerva in saving Jason from the dragon. Nothing can exceed the beauty of these representations, and we cannot imagine a more interesting subject for the engraver, both as a specimen of Etruscan art, and as an illustration of one of the most popular subjects of classical mythology. In this hall is a bust of the enlightened pontiff by whom this museum was created: it is a good work of Cav. Fabris, the present director of the museum.

The *Egyptian* branch of the Gregorian Museum is inferior in importance to the Etruscan, but if continued in the spirit in which it has been commenced, it cannot fail to be of great value to the student in enabling him to connect the arts of Etruria with those of Egypt.

Gallery of the Candelabra, an imposing hall, upwards of 1000 feet in length, built by Pius VI. from the designs of Simonetti, and filled with a miscellaneous collection of antique candelabra, columns, statues, &c., arranged in six compartments. Nearly all these objects explain themselves without the fatigue of a particular description, and it will be sufficient to mention the following as the most remarkable:—*Compartment* I.—2. Children with birds' nests. 14. A hawk, in black basalt. *Compartment* II.—3. A satyr, with Pan extracting a thorn from his foot. 9. Diana of Ephesus, from Hadrian's villa. 29. A sepulchral altar with bas-reliefs, the genii of Death, &c. 34, 35. Sarcophagi with the history of Orestes and Clytemnestra, and the story of Protesilaus. *Compartment* III.—In this division are arranged all the objects found at Tor Marancio, on the farm of the Duchess of Chablais, who presented them to the museum, as we read in an inscription placed here to record the donation. The triple Hermes of Bacchus, Libera, and Mercury, with reliefs of Venus Anadyomene, Apollo, and other divinities, is the most interesting object. *Compartment* IV.—12. Sarcophagus with Bacchus and Ariadne. 35–37. The genius of Death. 43. The beautiful group of the boy struggling with the

goose: a repetition of this subject, but far inferior, is in the Capitol. 36. Sarcophagus with bas-reliefs representing Diana slaying the children of Niobe. *Compartment* V.—1. Statue of a female runner in the public games. 3. Nemesis, from Hadrian's villa. 8. Statue of a comedian. *Compartment* VI.—6. Sarcophagus with Diana and Endymion. 10. Ganymede. 15. A shepherd. 17. A milestone with an inscription.

Gallery of Maps.—This fine hall, 420 feet in length, is celebrated for its series of geographical maps, painted in fresco in 1581 by Padre Ignazio Danti, afterwards archbishop of Alatri. They are interesting chiefly as illustrations of the geographical knowledge of the period. Those of the Italian provinces are particularly valuable in relation to local boundaries. The painted roof is not so much noticed as it deserves.

Library.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which had been collected in the Lateran by St. Hilary as early as the fifth century. The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III. (Borgia). These losses were not repaired until the time of Sixtus IV. (della Rovere), whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collections made by his three immediate predecessors, and particularly by Leo X., who had sent agents into distant countries to collect manuscripts. The celebrity of the library dates properly from the close of the sixteenth century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of the famous Fulvius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin and 2160 Greek. The Palatine library, belonging to the elector palatine, captured at Heidelberg by Tilly, and presented to Pope Gregory XV. in 1621 by Duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin and 432 Greek. In 1626 the Vatican received the library of Urbino, founded by Duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1472, he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, passed into the library; it comprehended all the valuable treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottoboni family, containing 3862 MSS., of which 3391 were Latin and 474 Greek. About the same time it was augmented by 266 MSS. from the library of the Marquis Capponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815, the late king of Prussia, at the suggestion of Humboldt, applied to Pius VII. for the restoration of some of the manuscripts which had been plundered from the Heidelberg library by Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions; and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German scholar and historian.

At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Sclavonic Manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books is not more than 30,000, though it has been loosely stated at 100,000 volumes. The library is open daily from 9 in the morning until noon, excepting during the recess, which begins on the 16th of June and continues until November. On Thursdays and on feast-days it is always closed. The fee to the custode for a party is from five to ten pauls.

The *Entrance Hall* contains in a glass case a fine papyrus relating to the funeral rites of the Egyptians. In the adjoining room, called the Chamber of the Scribes, is a series of portraits of the cardinal librarians The ceiling is painted by Paul Brill and Marco di Firenze.

The *Great Hall*, which forms the chief body of the library, is divided by pilasters into two portions, and is decorated with frescoes by Scipione Cajetani, Paris Nogari, Cesare Nebbia, and other artists, representing the history of the library, the general councils of the church, and the buildings erected by Sixtus V. From this we enter the immense *double gallery*, celebrated for the effect of its perspective. Attached to the pilasters and the walls are the painted cabinets or presses which contain the books; these are shut with close doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he is surrounded by the first literary treasures in the world. In this respect the Vatican Library contrasts disadvantageously with the imposing halls of the British Museum, where everything tends to sustain the literary air which we instinctively look for in a library; here nothing meets the eye but bright frescoes and Etruscan vases, and the effect which might be produced by the appearance of the books is entirely lost. On one of the pillars of the great hall is an old *Russian Calendar* on wood. A more interesting object is the Sarcophagus of white marble, containing the winding sheet of Asbestus, found about two miles beyond the Porta Maggiore. Two fine tables of granite supported by bronze figures, and a beautiful spiral column of Oriental alabaster, will not fail to attract attention.

The *Galleries* contain the presses with the manuscripts. In the *left* gallery are the sitting statues of Aristides the sophist of the second century, and of St. Hippolytus, bishop of Porto in the third century, seated in the pastoral chair, on which is engraved the celebrated Paschal Calendar, composed to combat the heresy of those Christians who observed Easter on the same day as the Jews: it was found in the catacombs of S. Lorenzo. At the end of this gallery is the *Museum of Christian Antiquities*, containing an interesting collection of lamps, paintings, glass vessels, gems, personal ornaments, and other relics of the early Christians, found in the catacombs. One of the most remarkable collections is that in the second press, containing the different instruments of torture by which many of the early Christians suffered martyrdom. The bas-reliefs on the walls were taken from the sarcophagi in the catacombs; they are highly interesting, not only as examples of christian art, but as illustrations of the religious feelings of the time. Some of them are symbolical of the consolations of Christianity in relation to death and sin; the history of Moses and of Jonas and the miracles of the Saviour are the most remarkable subjects. Among the other collections are amber vessels with reliefs and christian symbols, carvings in ivory, and other objects which scarcely require enumeration. In the fourteenth press is the Diptychon Ramboneuse of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the ninth century. A portrait of Charlemagne in fresco is not less interesting, and pro-

bably a century older. The iron armour of the Constable de Bourbon, whose sword is preserved in the Roman college, is a melancholy record of the cruel pillage which desolated Rome more than all the attacks of the barbarians, neither sparing the monuments of antiquity nor the works of the great masters of the revival. The armour of such a man seems strangely placed in the Vatican which he so barbarously plundered. The next chamber, called the *Stanza de' Papiri*, contains a valuable series of diplomas and charters from the fifth to the eighth century, and is remarkable for its historical frescoes by Mengs. The beautiful candelabra of Sévres china were presented to Pius VII. by Napoleon. The apartments beyond this contain printed books, an invaluable series of illustrated works, a collection of Byzantine and early Italian paintings, the library of works on art formed by Cicognara, and the cabinet of medals. The cabinet of ancient and modern engravings, begun by Pius VI., and completed by Pius VII., has a ceiling painted by Guido. Another room adjoining contains a curious collection of objects in terra-cotta, found among the ruins of Rome, and arranged and presented by Cajetano Marini.

The *right Gallery* contains the presses with the printed books, and is ornamented with frescoes illustrating the history of Pius VI. and VII. It contains a small museum of profane antiquities in bronze, ivory, glass, &c., consisting principally of lamps, vases, and personal ornaments. The most curious remains are the nails, tiles, and other fragments of the framework of Cæsar's villa on the lake of Nemi, long supposed to be the timbers of an ancient vessel. (See Route 41.)

The principal manuscript treasures of the library are the following:—*The Bible of the sixth century*, in capital letters, containing the oldest version of the Septuagint, and the first Greek version of the New Testament. *The Virgil of the fourth or fifth century*, in capital letters, with fifty miniatures, including a portrait of Virgil, well known by the engravings of Santo Bartoli. *The Terence* of the ninth century, with miniatures. These versions of Virgil and Terence were in the library of Cardinal Bembo, and passed with its other collections into the ducal library of Urbino: the Terence was presented to his father, Bernardo Bembo, by Porcello Pandonio, the Neapolitan poet. *A Terence* of the fourth or fifth century, the oldest known. *Fragments of a Virgil* of the twelfth century. *Cicero de Republica*, the celebrated palimpsest discovered by Cardinal Maï, under a version of St. Augustin's Commentary on the Psalms. The *Palimpsest of Livy, Lib.* 91, from the library of Christina, queen of Sweden. The *Plutarch* from the same collection, with notes by Grotius. The *Seneca* of the fourteenth century, with commentaries by Triveth, an English contemporary scholar, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Menologia Græca*, or Greek calendar of the tenth century, ordered by the Emperor Basil; a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek church. The *Homilies of St. Gregory Nazianzen* of the year 1063, and the *Four Gospels* of the year 1128, both Byzantine MSS. of great interest; the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte, queen of Cyprus. The large *Hebrew Bible*, in folio, from the library of the Duke of Urbino, richly illuminated, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the fourteenth century, by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1490, beautifully written and illuminated, from the Urbino library. The *Parchment Scroll* of a Greek MS. of the seventh century, 32 feet long, with miniatures of the *history of Joshua*. The *Officium Mortis*, with beautiful miniatures. The *Codex Mexicanus*, a

calendar of immense length. The autograph copy of the *De Sacramentis of Henry VIII.*, with the inscription on the last page,

"Anglorum rex Henricus, Leo Decime, mittit Hoc opus et fidei teste et amicitie."

The *Letters of Henry VIII. to Anne Boleyn*, seventeen in number; nine are in French, and eight in English. The *Dante* of the fifteenth century, with miniatures by Giulio Clovio, the friend of Annibale Caro, and pupil of Giulio Romano, from the Urbino library. The *Dante del Boccaccio*, in the handwriting of Boccaccio, with notes said to be by Petrarch. *Tasso's Autographs*, containing a sketch of the first three cantos of the *Gerusalemme*, written in his nineteenth year, and dedicated to the Duke of Urbino; and several of his *Essays* and *Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo, in honour of the Countess Matilda*, with her full-length portrait, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Life of Francesco Maria* and of *Federigo di Montefeltro, dukes of Urbino*, with miniatures, by Giulio Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in twelve volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melancthon*, 1556.

Among the printed books are some of the most beautiful copies of *princeps* editions, and others which have acquired celebrity from their extreme rarity. The most remarkable of these are the following:—The *Epistles of St. Jerome*, printed at Rome in 1468; only two other copies are known. The princeps edition of *Aulus Gellius:* only two other copies of this valuable edition are known; it bears the imprint of Rome, 1469. The *Polyglot of Cardinal Ximenes* (1514–17); only three other copies known. One of the three known copies of *Henry VIII. on the Seven Sacraments*, printed at London in 1501. The *Aldine Greek Bible* of 1518; and the *Arabic Bible* printed at Rome in 1671.

Manufactory of Mosaics.—Travellers who have admired the beautiful mosaics of St. Peter's should visit, before they leave the Vatican, the interesting studio in which they are manufactured. It is a large establishment, most ably directed by Camuccini, whose obliging attentions in affording every facility to strangers are worthy of great praise, and are perfectly in accordance with the character of this distinguished painter. The number of enamels of different tints preserved for the purposes of the works amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art, and a full appreciation of the different schools, is requisite to do justice to the subjects which are thus invested with immortality; and some idea of the difficulty of the process may be formed from the fact, that many of the large pictures have occupied from twelve to twenty years in execution.

Gardens of the Vatican.—Few travellers visit these interesting gardens, which deserve to be better known to the English tourist. In the time of Pius VII. they acquired some celebrity as the place where that estimable pontiff received the English ladies whom he honoured with an audience. The first portion to be noticed is that called the *Giardino della Pigna*, begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the four façades. In front of the principal façade is a large niche, containing the two bronze peacocks and the colossal pine-apple, 11 feet high, found in the mausoleum of Hadrian, and supposed by some antiquaries to have stood on the summit of the building. The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in Rome. It is decorated with paintings by Baroccio, Federigo Zuccari, and Santi di Titi, and has a beautiful fountain which pours its

waters into a basin of pavonazzetto, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by Canova. The most interesting fragment of ancient architecture in the gardens is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the ineffectual attempt of Fontana to raise the shaft, which was discovered at the same time. This pedestal is 11 feet high and 12 broad, and is ornamented with alto-reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column at p. 299.

THE CAPITOL.

The great square of palaces which now occupies the summit of the Capitoline Hill under the name of the *Piazza del Campidoglio*, was built by Paul III. from the designs of Michael Angelo. The effect as we approach it from the Corso is imposing, although it has little in accordance with our preconceived ideas of the Roman Capitol. The easy ascent by steps *a cordoni* was opened in 1536 for the entrance of the Emperor Charles V.

At the foot of the central steps are two Egyptian lionesses, in basalt, brought here from the church of S. Stefano in Cacco, near the Collegio Romano, by Paul IV. They are not to be confounded with the lions of basalt at whose base Rienzi fell. On the summit of the steps, at the angles of the balustrades, are two colossal statues, in Pentelic marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto in the middle of the sixteenth century. Near these, on the balustrade, are the celebrated marble sculptures called erroneously the Trophies of Marius. We have already noticed this misnomer in the description of the fountain where these sculptures were discovered (p. 325). Their style of art conclusively proves that they are imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Septimius Severus, though the excellent workmanship evidently bespeaks a much earlier period of art. Near these are the statues of Constantine and his son, found in the baths on the Quirinal. On the right of the ascent, at the extremity of the balustrade, is the celebrated *Columna Milliaria*, the milestone of Vespasian and Nerva, which marked the first mile of the Appian Way: it was found in 1584 in the Vigna Naro, a short distance beyond the Porta San Sebastiano. The corresponding column on the left balustrade sustains an antique ball, said by tradition to be that which contained the ashes of Trajan, and was held by the colossal statue which stood on the summit of his historical column (p. 301). In the centre of the piazza is the bronze equestrian statue of Marcus Aurelius. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this circumstance alone which preserved it from destruction. It first stood near the arch of Septimius Severus; it was then placed in front of the Lateran, and was moved to its present position by Michael Angelo in 1538. It stands on a pedestal of marble made out of a single block of an architrave found in the Forum of Trajan. It is the only equestrian statue in bronze which has been preserved to us as a specimen of ancient art, and is admitted to be the finest equestrian statue in existence. It was originally gilt, as may be seen from the traces still visible on the horse's head. The admiration of Michael Angelo for the statue is well known; it is related that he said to the horse *Cammina*, and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of the Custode del Cavallo, at a salary of ten scudi a month. It was found near St.

John Lateran, and a bunch of flowers is annually presented to the chapter of that basilica as an acknowledgment that it belongs to them. While the statue stood in front of the Lateran in 1347, it played an important part in the rejoicings which celebrated Rienzi's elevation to the rank of tribune. On that memorable occasion wine was made to run out of one nostril and water out of the other.

On the three sides of the piazza are the three separate buildings designed by Michael Angelo. Most critics find fault with the architecture as being too much broken into details; while others praise the general design, and contend that the great defect is the want of character in the central mass, and the divergence of the side buildings so as to make them appear shorter than they really are. The large windows in the side fronts, inserted by Giacomo del Duca, the pupil of Michael Angelo, greatly injure the unity of the plan. The central building is the palace of the Senator; that on the right is the palace of the Conservatori; that on the left is the Museum of the Capitol.

PALACE OF THE SENATOR,

Founded by Boniface IX. at the end of the fourteenth century, on the ruins of the Tabularium, as a fortified place for the residence of the Senator. The façade was ornamented by Michael Angelo with Corinthian pilasters, and made to harmonise with his new palaces. In front it is ascended by a double row of steps. At the base is a large fountain constructed by Sixtus V., and ornamented with three statues: that in the centre is Minerva, a fine figure in Parian marble with porphyry drapery, found at Cora, and commonly called the statue of Rome triumphant; the two others are colossal figures of river gods, in Parian marble, representing the Nile and the Tiber, found in the Colonna Gardens, and referred by Nibby to the time of the Antonines. The principal apartment in this palace is the hall in which the Senator holds his court: it contains statues of Paul III., Gregory XIII., and Charles of Anjou as Senator of Rome in the thirteenth century. In the upper rooms the Academy of the *Lincei* hold their meetings. From this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in detail at p. 263. The great bell of the Capitol, the celebrated Patarina, captured from Viterbo in the middle ages, is suspended in this tower, and is rung only to announce the death of the pope and the beginning of the Carnival. The city prisons occupy the base of the palace: in the passages leading to them some interesting remains of the substructions of the Capitol and of the Tabularium have been discovered (p. 273).

[The museums and gallery of the Capitol are open to the public on the same days as the collections of the Vatican, viz., on Mondays and Thursdays, from the 19th to the 23rd hour, according to Roman time; so that the hour of opening varies with the season from noon to 3 P.M. They remain open for four hours. Admission at other times is easily obtained by a fee to the custode.]

PALACE OF THE CONSERVATORI,

On the south side of the square, containing the Protomoteca, or collection of Busts of illustrious men, the Gallery of Pictures, the Bronze Wolf, &c. Under the arcade on the right hand, is a colossal statue of Julius Cæsar, the only statue of the emperor which is recognised as authentic. On the left is a statue of Augustus in a military dress, with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium. In different parts of the court are several interesting fragments: a colossal marble head of Domitian; the cippus of Agrippina, wife of Germanicus; two fragments of porphyry columns found in the basilica of Constantine; the fine group of the lion attacking a horse, found in the bed of the Almo, remarkable for its fine workmanship and for the restorations of Michael Angelo; a hand and head of a colossal bronze

statue, formerly supposed to be the remains of a statue of Commodus. This head has been identified by some antiquaries with that which Commodus placed on the colossus of Nero; but Nardini has disposed of this theory by adverting to the fact that the statue of Nero was of marble: he considers that it more probably belonged to the bronze statue of Apollo which stood in the Palatine library. Winckelmann also doubts whether it is the head of Commodus. In the back part of the court are the statue of Rome triumphant; the keystone of the Arch of Trajan, with a bas-relief of a captured province, probably Dacia; the two captive kings, in grey marble, of the time of Pompey; and the Egyptian statues of Ptolemy Philadelphus and Arsinoë, with hieroglyphics on their backs. The feet and hand of another colossal statue, in marble, are interesting fragments; they were formerly supposed to belong to the head of Domitian described above, but they differ from it both in workmanship and proportion.

Protomoteca, a suite of eight rooms presented to the Arcadian Academy by Leo XII. They contain a series of busts of illustrious personages, including those which formerly stood on the cornice of the Pantheon. I. In this room are suspended the regulations of Pius VII., defining the privilege of admission to this new temple of fame. The six busts preserved here are those of eminent foreigners, which were placed in the Pantheon among the native worthies, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians: they are those of Nicholas Poussin, Raphael Mengs, Winckelmann, Angelica Kauffmann, d'Agincourt, and Joseph Suvée, director of the French Academy. II., containing the busts of celebrated artists of the thirteenth, fourteenth, and fifteenth centuries, executed entirely at the cost of Canova. Among them are Brunelleschi, Niccolò di Pisa, and Giotto, by *Alessandro d'Este;* Orcagna, by *Laboureur;* Massaccio, and Lorenzo Ghiberti, by *Carlo Finelli;* Beato Angelico da Fiesole, by *Biglioschi;* Donatello, by *Ceccarini.* III. The bust of Pius VII., by *Canova.* Busts of celebrated artists of the sixteenth century, all of which, with the exception of that of Raphael, were executed at the cost of Canova. Among them are Titian, Michael Angelo, and Bramante, by *Alessandro d'Este;* Leonardo da Vinci, and Correggio, by *Albacini;* Palladio, by *Biglioschi;* Fra Bartolommeo, Paolo Veronese, and San Michele the architect, by *Domenico Manera;* Andrea Mantegna, by *Rainaldi;* Luca Signorelli, by *Pierantoni;* Perugino, by *Raimondo Trentanove;* Andrea del Sarto, by *Antonio d' Este;* Marc Antonio Raimondi, the celebrated engraver, by *Laboureur;* and Raphael, executed at the cost of Carlo Maratta. IV. Busts of artists of the sixteenth, seventeenth, and eighteenth centuries: Marchi, the military architect and engineer, by *Biglioschi;* Giulio Romano, and Domenichino, by *Alessandro d Este;* Caravaggio, Sebastian del Piombo, Ghirlandajo, and Giovanni da Udine, by *Laboureur:* all executed at the cost of Canova. Annibale Caracci, executed at the cost of Carlo Maratta; and the following, contributed chiefly by the families of the artists: Marco Benefial, Flaminio Vacca, Perino del Vaga, Taddeo Zuccari, and Bartolommeo Baronino. V. Busts of Pickler, the celebrated engraver on gems, by *Kevelson;* Cajetano Rapini, and Pietro Bracci, by *Pacetti;* Camillo Rusconi, by *Giuseppe Rusconi;* Pietro Berettini, by *Pierantoni;* Piranesi, by *Alessandro d'Este,* executed at the cost of Canova. VI. Busts of eminent authors and discoverers: Dante, and Tasso, by *Alessandro d'Este;* Columbus, by *Trentanove;* Galileo, by *Manera;* Muratori, by *Tadolini;* Tiraboschi, by *Antonio d'Este:* all presented by Canova. Trissino, the poet, by *Giuseppe Fabris;* Alfieri, by *Manera;* Petrarch, and Ariosto, by *Finelli;* Goldoni, by *Biglioschi;* Metastasio, by *Ceracchi,* presented by Cardinal Rimimaldi; Annibale Caro, by *Antonio d'Este,* presented by the Duchess of Devonshire; Bodoni, the celebrated

printer, by *Alessandro d'Este;* Aldus, the printer, by *Teresa Benincampi;* Venuti, the antiquary, by *Pierantoni;* Morgagni, the anatomist, by *Tadolini;* Verri, author of the Notti Romane, by *Antonio d' Este;* Daniele Bartoli, by *Barba;* Giobattista Beccaria, by *Boglíani.* VII. This chamber contains the monument of Canova, executed by *Fabris,* at the cost of Leo XII. VIII. Busts of celebrated musicians and composers: Cimarosa, by *Canova,* presented by Cardinal Consalvi; Antonio Maria Sacchini, presented by Dannery; Corelli, presented by Cardinal Ottoboni; Païsiello, presented by his sister, and executed by *Pierantoni.*

At the foot of the *staircase,* Michael Angelo's restoration of the Duilian Column, with the celebrated fragment of the ancient inscription, will not fail to attract attention: it is noticed at length in the description of the column, at p. 300. On the staircase, opposite the Protomoteca, are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf being there represented as a marsh (p. 273). The other reliefs were found near the church of S. Luca in the Roman Forum, and represent the leading events in the life of Marcus Aurelius. On the walls of the landing-place are two other bas-reliefs, representing Marcus Aurelius on a pedestal reading to the people, and the apotheosis of Faustina, the remains of his triumphal arch in the Corso, demolished by Alexander VII.; they are interesting fragments of a good style of art.

Halls of the Conservatori, not open to the public; but access is easily obtained by a fee to the custode.

1st room, painted in fresco by *Cav. d'Arpino,* with subjects taken from the history of the Roman kings: the finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullus Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the *marble statue of Leo X.;* another of Urban VIII., by Bernini; and one of Innocent X., in bronze, by Algardi.

2nd room, painted by *Laureti,* with subjects from the republican history of Rome: Mutius Scævola burning his right hand before Porsena, Brutus condemning his two sons to death, Horatius Cocles on the Sublician bridge, the battle of Lake Regillus. The statues in this room are celebrated Roman generals of modern times: Marc Antonio Colonna, the conqueror of the Turks at Naupactos; Tommaso Rospiglíosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders; and Carlo Barberini, brother of Urban VIII.

3rd room, painted in fresco by *Daniele da Volterra,* with subjects taken from the Cimbric wars. This hall contains the famous *Bronze Wolf of the Capitol,* one of the most interesting monuments of the early arts and history of Italy.

"And thou, the thunder-stricken nurse of Rome!
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest: — Mother of the mighty heart,
Which the great founder suck'd from thy wild teat,
Scorch'd by the Roman Jove's etherial dart,
And thy limbs black with lightning — dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?"

It would be easy to fill a volume with a mere examination of the controversies to which this celebrated monument has given rise. Some authorities identify it with the wolf mentioned by Dionysius and Livy, others regard it as the wolf of Cicero, while Winckelmann and later antiquaries confound the two, and describe the wolf mentioned by the historian as the same which was struck with lightning in the time of Cicero. The wolf of Dionysius was "an ancient work of brass," standing, when he saw it, at the Temple of Romulus under the Palatine. The wolf of Cicero is mentioned by the orator

both in prose and verse, in the Catiline orations, and in his poem on the Consulate, as a small gilt figure of Romulus sucking the teats of a wolf, which was struck with lightning, and which his hearers remembered to have seen in the Capitol:—"Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactantem, uberibus lupinis inhiantem fuisse meministis."—*Catilin.* iii. 8. It is generally admitted that the wolf of Cicero is not the one mentioned by Dionysius; while the gilding still visible on the monument before us, and the fractures in the hind legs which appear to have been caused by lightning, have induced the most judicious writers to regard it as the one celebrated by Cicero in the passage above quoted. There is no doubt of its high antiquity: the workmanship is manifestly Etruscan, at least the workmanship of the wolf; for the twins, in the opinion of Winckelmann, are modern. The great difficulty which has arisen in the solution of the question, is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It would lead us beyond our limits to follow the authorities on this subject; but the reader will find the whole question ably examined in Sir John Hobhouse's note to the passage of Childe Harold which we have quoted above. In regard to the main fact, "it is," he says, "a mere conjecture where the image was actually dug up; and perhaps, on the whole, the marks of the gilding and of the lightning are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city, and is certainly the figure, if not the very animal, to which Virgil alludes in his beautiful verses:—

"Geminos huic ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere linguâ."

Among the other objects in this chamber the following are remarkable:—The bronze statue of the youth extracting a thorn from his foot, one of the most graceful figures in the museum; a bust of Junius Brutus,—a noble but somewhat doubtful head; Diana Triformis; and a bas-relief of a sarcophagus, representing the gate of Hades between genii, emblematical of the four seasons, not older probably than the third century.

4th room, containing the celebrated *Fasti Consulares*, found near the three columns in the Roman Forum (see Temple of Minerva Chalcidica, p. 284). These interesting marbles contain a list of all the consuls and public officers from Romulus to the time of Augustus: they are much mutilated, and broken into numerous fragments; but the inscriptions are still legible, and have been illustrated with great learning by the celebrated Cav. Borghesi of San Marino (p. 109). The records preserved by these inscriptions have not been uniformly kept: after B.C. 143 they become imperfect, several magistrates after that time are altogether omitted, and only one of the ten tribunes is mentioned.

5th room (Hall of Audience), containing a bust in rosso antico supposed to be Appius Claudius, a bust of Tiberius, two bronze ducks said to have been found among some ruins on the Tarpeian rock, a head of Medusa by *Bernini*, and a bust of *Michael Angelo*, said to be sculptured by himself; the head is bronze, and the bust white marble. A Holy Family in this room is attributed to *Giulio Romano* (?).

6th room, ornamented with a frieze painted in fresco by *Annibale Caracci*, representing the triumphs of Scipio Africanus. The walls are hung with tapestry, made in the hospital of San Michele from the designs of Rubens. The busts in the four corners of this room are uncertain, but have been called Sappho, Ariadne, Poppæa wife of Nero, and Socrates.

7th room, painted in fresco with subjects taken from the history of the

Punic wars, by *Sodoma* (?); they were formerly attributed to Perugino. The statues called Cicero and Virgil are mere names, unsupported by any authority.

8th room, a chapel containing a Madonna and Child throned, with two adoring angels in the heavens, by *Pinturicchio*, full of beauty and expression; the Evangelists, by *Caravaggio*; the Eternal Father, on the roof, by the *School of the Caracci*; Sta. Cecilia, S. Alexis, S. Eustachius, and B. Luigia Albertoni, by *Romanelli*.

Gallery of Pictures, founded by Benedict XIV. (Lambertini) in the beginning of the last century. Although more numerous than the Vatican gallery, it contains few important works, and by far the greater part of the collection consists of second-rate and even third-rate pictures. It is open on Mondays and Thursdays, at the same hours as the Museum.

First Hall.

Pietro da Cortona. 2. Sacrifice of Iphigenia. 15. Rape of the Sabines, very spirited. 65. Triumph of Bacchus. 86. The Virgin adoring the Saviour.—*Garofalo.* 6. Sta. Lucia. 8. Madonna, with angels and four doctors of the church. 13. Marriage of St. Catherine. 17, 19. Two Holy Families. 41. Holy Family, with a rough sketch of the Circumcision at the back.—*Guido.* 10. Portrait of himself. 11. St. Jerome. 70. The blessed Spirit soaring to Paradise.—*Velasquez.* 18. A portrait, finely coloured.—*Dosso Dossi.* 35. Christ in the Temple.—*Annibale Caracci.* 36. Charity. 39. Madonna and Child, with St. Cecilia and a Carmelite saint. 40. Another Madonna and Child, with St. Francis.—*Guercino.* 38. The celebrated Persian Sibyl. 60. St. John the Baptist.—*Correggio.* 43. Marriage of St. Catherine, a repetition of the celebrated picture in the museum at Naples.—*Albani.* 44. Madonna and the Saviour.—*Tintoretto.* 45. The Magdalen.—*Romanelli.* 46. David with the head of Goliath. 67. St. Cecilia.—*Agostino Caracci.* 48. Sketch of the Communion of St. Jerome, in the Gallery of Bologna (p. 29).—*Daniele da Volterra.* 51. St. John the Baptist.—*Domenichino.* 52. The Cumæan Sibyl, an inferior repetition of the celebrated picture in the Borghese gallery.—*N. Poussin.* 58. Triumphs of Flora, a repetition of the same subject in the Louvre.—*Carlo Caliari*, son of Paolo Veronese. 75. Holy Family.—*Rubens.* 76. Romulus and Remus. *First Bolognese School*, attributed to Francia. 87. The Madonna throned.—*Caravaggio.* 90. Meleager, in chiaro-scuro.

Second Room.

Pietro da Cortona. 2. Copy of Raphael's Galatea. 41. Defeat of Darius at Arbela.—*Garofalo.* 6. Adoration of the Magi. 10. Madonna in glory. 50. Madonna, with two saints in glory. 52. The Annunciation. 60. Adoration of the Shepherds. 62. Madonna and Child, with St. John.—*Lodovico Mazzolino.* 9. Christ disputing in the Temple, formerly attributed to Lippo Lippi.—*Claude.* 11, 12, 58. Landscapes.—*Guido.* 25. Love. 40. Europa. 44. Polyphemus. 100. St. Sebastian, a celebrated picture.—*Baroccio.* 33. The Ecce Homo.—*Titian.* 37. The Woman taken in Adultery. 43. A portrait. 67. The Baptism of Christ.—*Giulio Romano.* 46. Judith.—*Fra Bartolommeo.* 47. The Presentation in the Temple.—*Andrea Sacchi.* 48. Holy Family.—*Annibale Caracci.* 54. St. Francis.—*Bassano.* 63. Judgment of Solomon. 92. Head of an old man.—*Guercino.* 65. Sta. Petronilla, considered by many as his masterpiece, perhaps the finest picture in the gallery; it was formerly in St. Peter's, where it has been replaced by a mosaic copy. 74. St. Matthew. 93. Augustus and Cleopatra. 95. St. John the Baptist.—*Lodovico Caracci.* 68. St. Francis. 71. Holy Family. 89. St. Sebastian. 114. Sta. Cecilia.—*Caravaggio.* 72. Gipsey, fortune-telling.—*Perugino.* 73. Virgin, Child, and two angels.—*Giovanni Bellini.* 75. St. Bernard. 82. His own portrait.—*Salvator Rosa.* 76, 86. Landscapes.—*Venusti* (?). 80. Portrait of Michael Angelo, for-

merly attributed to himself.—*Romanelli.* 90. Innocence with the dove.—*Domenichino.* 109. St. Barbara, a half-length, very fine.—*Paolo Veronese.* 119. The kneeling Magdalen. 123. Rape of Europa, a repetition of the masterpiece in the Ducal palace at Venice.

The *Secret Cabinet*, opened only on application to the Director, contains a few fine pictures, which scarcely called for such precautions. They would not have been considered indelicate if allowed to remain among the other pictures of the gallery, and the ideas associated with a secret cabinet would have been avoided. Among them are the Vanity of *Titian;* the Fortune of *Guido*, called by Lanzi "one of the prodigies of Guido's art," repeated in the Berlin museum; the Magdalen of *Guido;* St. John the Baptist, by *Guercino;* the cartoon of *Giulio Romano's* Stoning of Stephen, in the church of San Stefano at Genoa.

MUSEUM OF THE CAPITOL.

The building on the north side of the piazza opposite to the palace of the Conservatori, contains the Museum of the Capitol. It was begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VI., Pius VII., and Leo XII. It is an interesting collection, but is much less extensive than that of the Vatican, and contains few first-rate works of sculpture. In one of the small chambers leading out of the portico is the *Sarcophagus* recently found outside the Porta San Sebastiano. The bas-relief on the front is extremely interesting and of great value as a work of art, being one of the finest known examples of bas-relief. It represents the battles of the Gauls and Romans. The Gauls have cords round their necks, precisely as we see in the Dying Gladiator: an additional proof that that celebrated statue is a Gaul, and not a gladiator. At the bottom of the *Court* is the colossal recumbent statue of a river god, well known by the popular name of *Marforio;* it was found near the Arch of Septimius Severus, and became famous as the vehicle for the replies to the satirical witticisms of Pasquin (p. 333). The two sarcophagi found in the catacombs of S. Sebastian are interesting for their bas-reliefs. In the *Vestibule* are the following:—1. Endymion and his dog. 3. Colossal statue of Minerva. 4. Consular fasces in bas-relief. 4. Fragment of a statue of Hercules with the Hydra. 5. Apollo. 7. Semi-colossal Bacchante. 9. A Roman province (Dacia?), found near the Temple of Antoninus Pius. 10. Colossal head of Cybele, found in Hadrian's villa. 17. Twea, mother of Sesostris, in black granite, with hieroglyphics. 22. The same in red granite, of the time of the Ptolemies, both found in the gardens of Sallust. 23. Colossal statue of Diana. 25. Polyphemus. 26. Mercury. 28. Hadrian in the sacrificial robes, found near S. Stefano Rotondo. 31. Colossal bust of a warrior, probably Pyrrhus or Mars, found on the Aventine. 32. Hercules killing the Hydra. A finely draped fragment of a female figure near this is an elaborate specimen of sculpture in porphyry; it remained for many years neglected at the base of the stairs of Aracœli.

Chamber of Canopus, so called from the statues in the Egyptian style, found in the hall dedicated to Canopus in Hadrian's villa. They are not genuine Egyptian monuments, but merely copies, of the time of Hadrian. Their sole interest therefore consists in their being illustrations of the art and taste of the period. The double hermes of Isis and Apis on a lotus flower, the Isis with a head-dress of peacock's feathers, the Serapis bearing the modius on his head as an emblem of fecundity, the marble statue of Anubis with the dog's head, and the fine head of Hadrian, are the most remarkable.

Hall of Inscriptions, containing a collection of imperial and consular inscriptions, 122 in number, from Tiberius to Theodosius. The most interesting objects in this hall are the square altar of Pentelic marble, with bas-reliefs in the oldest style of Greek sculpture, representing the labours of Her-

cules, found at Albano; and the funeral altar of T. Statilius Aper, measurer of the public buildings, with bas-reliefs, in which the trowel, the compasses, the plummet, the foot, and various instruments of his business are introduced. They show that the ancient Roman foot was not quite twelve English inches (11.59).

Hall of the Sarcophagus, so called from the fine sarcophagus of Pentelic marble, celebrated for its bas-relief representing the history of Achilles. The subject of the principal front is the quarrel between Achilles and Agamemnon. The subject of one of the sides, is the departure of Achilles from Scyros; and of the other, his resolution to avenge the death of Patroclus. At the back is a fine relief of Priam interceding for the body of Hector. This interesting sarcophagus was found in the remarkable tumulus called the Monte del Grano, on the road to Frascati, three miles from the gate of S. Giovanni. The celebrated Portland Vase, now in the British Museum, was found in it. The two figures on the lid of the sarcophagus were formerly supposed to represent Alexander Severus and Mammea his mother; but this idea is rejected by the modern authorities. 4. Mosaic representing Hercules conquered by Love, found at Porto d'Anzo. 11. Sitting statue of Pluto with Cerberus, found in the Baths of Titus.

Staircase.—On the walls of the staircase are the celebrated fragments of the *Pianta Capitolina*, the plan of Rome in white marble, found in the Temple of Remus in the Roman Forum (p. 289), and supposed to be of the time of Septimius Severus or Caracalla. These fragments, in twenty-six compartments, are invaluable to the Roman topographer, and have more than once enabled us to throw light on disputed questions connected with the antiquities.

The Gallery.—Opposite to the staircase are two finely preserved busts of Marcus Aurelius and Septimius Severus. The walls of the gallery are covered with the inscriptions found in the Columbarium of the Liberti of Livia, on the Appian, in 1726. Among the busts and statues are the following:—2. Bust of Faustina, wife of Antoninus Pius. 5. Euterpe. 12. Satyr playing on a flute. 13. A repetition of the *Capid of Praxiteles*, of which we have already noticed an example in the Vatican (p. 407). 14. Silenus. 15. Pompey (?). 17. Cecrops. 18. Cato the censor. 19. Agrippina and Nero. 21. Marcus Aurelius. 23. The laughing Bacchus. 27. Paris. 28. Sarcophagus, with bas-reliefs of the rape of Proserpine. 29. Octagonal cinerary urn, with finely sculptured Cupids, &c. 32. Psyche. 34. Vespasian. 36. A Discobolus, badly restored. 37. A wine vase, with bacchic figures. 38. Bust of Juno, the grandest bust of the goddess in existence, very beautiful and feminine, and finely preserved. 42. The Della Valle Jupiter, so called from the family to whom it belonged. 44. Diana Lucifera. 48. Sarcophagus, with bas-reliefs of the birth and education of Bacchus. 50. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Phocion. 54. Antinous. 55. Venus. 58. Jupiter Ammon. 60. Ceres. 63. Tiberius. 64. Bacchus, with the panther. 65. Jupiter, with the eagle: on the altar underneath is a bas-relief, giving the history of the vestal Quinctia drawing the ship, with the portrait of Cybele on her waist. 66. Jupiter Serapis. 68. Bust of Hadrian, in alabaster. 74. Silenus. 75. Domitius Enobarbus, father of Nero. 76. Caracalla.

Hall of the Vase, so called from the noble vase of white marble in the middle of the room (1), found near the tomb of Cæcilia Metella. It stands on a circular pedestal, with bas-reliefs of twelve divinities, found at Nettuno, considered by Winckelmann as an undoubted monument of Etruscan art, and by other authorities as an example of the early Greek style. It was evidently the mouth of an ancient well; the marks of the cords are still visible. 2. Bronze vase found in the sea at Porto d'Anzo, with a very curious Greek inscription, stating that it was presented

by Mithridates, king of Pontus, to the college of Gymnasiarchs. 36. A group of Diana Triformis, in bronze, as Diana, Luna, and Hecate. 37. The celebrated Iliac Table, containing the history of the Iliad and the fall of Troy, by Stesichorus, with the deliverance of Æneas; engraved and illustrated by Fabretti, who refers it to the time of Nero. 39. Sacrificial tripod. 40. Roman weights, scales, measures, a statera or steelyard, &c. 41. Triumph of Bacchus. The bronze foot found at the base of the Pyramid of Caius Cestius, and supposed to belong to a statue which stood in front of the monument. 47. Diana of Ephesus, the Multimammea, as the nurse of all things. 69. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. On it are two mosaic masks, found in the vineyard of the Jesuits, on the Aventine. 100. A small sarcophagus, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists. 101. The celebrated mosaic of *Pliny's Doves*, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents four doves drinking, with a beautiful border surrounding the composition. It is supposed to be the mosaic of Sosus, described by Pliny in his thirty-fifth book, as a proof of the perfection to which the art had been carried in his day. He says there is at Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in cathari labro." It was found in Hadrian's villa in 1737 by Cardinal Furietti, from whom it was purchased by Clement XIII.

Hall of the Emperors.—On the walls are interesting bas-reliefs, arranged in the following order:—A. Triumphs of Bacchus, and children at the games of the Circus. B. Bacchus on a tiger, with fauns and satyrs. C. The Calydonian boar-hunt, not antique. E. The Muses. F. A very beautiful relief of Perseus delivering Andromeda. G. Socrates with History, and Homer with Poetry. H. Endymion sleeping with his dog, found on the Aventine. I. Hylas carried off by the Nymphs. In the middle of the room is the celebrated sitting *Statue of Agrippina* (?), mother of Germanicus, remarkable for the ease of the position and the arrangement of the drapery. Around the room are arranged on two shelves seventy-six busts of the emperors and empresses in chronological order, a collection of great value, which presents us with authentic portraits of some of the most remarkable personages in history. The following are the most interesting:—1. Julius Cæsar. 2. Augustus. 3. The young Marcellus (?). 4. Tiberius. 5. Drusus. 6. Antonia, his wife. 7. Germanicus. 9. Caligula, in basalt. 11. Messalina, wife of Claudius. 13, 14. Nero. 16. Galba. 20. Titus. 21. Julia. 24. Nerva. 26. Plotina, wife of Trajan. 27. His sister Mariana. 28. His niece Matidia. 29, 30. Hadrian. 31. Julia Sabina, his wife. 32. Ælius Cæsar, his adopted son. 33. Antoninus Pius. 35, 36. Marcus Aurelius. 39. Lucius Verus. 40. His wife, Lucilla. 41. Commodus. 47. Clodius Albinus. 48, 49. Septimius Severus. 50. His wife, Julia Pia. 51. Caracalla. 52. Geta. 53. Macrinus. 55. Heliogabalus. 57. Alexander Severus. 59. Maximus. 68. Tribonian. 75. Julian the Apostate. On the outside of the window is an ancient sun-dial, with the lines drawn on a concave surface.

Hall of the Philosophers.—The bas-reliefs on the walls are the following:—A. Frieze of a temple of Neptune. B. Death of Meleager. C. Calliope instructing Orpheus. F. An interment. G. Funeral procession. I. A victory. L. A sacrifice to Hygeia in rosso antico. M. A bacchic scene, with the name of Callimachus, found at Orta. In the middle of the hall is the bronze statue of a boy, on a triangular altar, supposed to be one of the twelve Ca-

milli, or young priests instituted by Romulus. Round the room, on two shelves, are arranged seventy-nine busts of philosophers, poets, and historians. 1. Virgil. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneades. 10. Seneca. 11. Plato. 20. Marcus Aurelius. 21. Diogenes. 22. Alcibiades. 24. Asclepiades. 27. Pythagoras. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Aspasia (?). 49. Cleopatra. 51. Sappho. 54. Lysias. 59. Herodotus (?). 60. Thucydides (?). 62, 64. Epicurus. 63. Double Hermes of Epicurus and Metrodorus. 66. Aristotle. 68, 69. Masinissa. 72, 73. Julian the Apostate. 74. Cicero. In addition to the head of Plato already noticed (11) there are several others which bear his name, but they are only bearded images of Bacchus. The last bust to be noticed is that of Gabriele Faerno of Cremona, the poet, one of the few busts executed by *Michael Angelo.*

The Saloon.—The two columns of giallo antico, which are such conspicuous ornaments of the niche in this saloon, were found near the tomb of Cecilia Metella. The two Victories which sustain the arms of Clement XII. were taken from the Arch of Marcus Aurelius in the Corso. In the middle of the hall are the following:—1. Jupiter, in nero antico, on a circular altar found at Porto d'Anzo. 2, 4. The two beautiful centaurs in nero antico, two of the finest works of ancient sculpture in Rome; they were found in Hadrian's villa. On the base are the names of the sculptors, Aristeas and Papias of Aphrodisium. 3. Colossal statue of the infant Hercules, in green basalt, found on the Aventine; the altar underneath has bas-reliefs representing the history of Jupiter. 5. Æsculapius, in nero antico, on a circular altar, both found at Porto d'Anzo. 6. Hygeia. 7. Ptolemy Apion, as Apollo. 8. Venus coming out of the bath. 9, 10, 11. Amazons. 12. Two portraits as Mars and Venus, found on the island at the mouth of the Tiber. 13. A Muse. 14. Minerva. 15. A satyr. 16. Apollo. 17. Minerva. 18. Colossal bust of Trajan with a civic crown. 19. Male statue with the head of Augustus. 20. Female statue with the head of Lucilla. 21. Lucius Antonius. 22. Hadrian, found near Ceprano. 23. Male figure in the toga. 24. Roman matron (Julia Pia?). 25. Hercules, in bronze gilt, found in the Forum Boarium, one of the few statues in which the gilding is preserved, but the figure is mannered, and somewhat formal. The altar underneath bears a dedication to Fortune. 26. Isis, with the lotus. 27. An athlete. 28. A gymnasiarch, found in Hadrian's villa. 29. A sibyl (?). 31. Umentia, found on the Aventine. 32. Colossal bust of Antoninus Pius. 33. Diana. 34. A hunter with a hare, found near the Porta Latina. 35. Harpocrates, with his finger on his mouth, found in Hadrian's villa in 1744.

"Quique premit vocem digitoque silentia suadet." *Ov. Met.* ix. 691.

Hall of the Faun.—On the wall is the celebrated Table of Bronze, inscribed with part of the Lex Regia, containing the Senatus Consultum conferring the imperial power on Vespasian—the very table on which Rienzi expounded to his followers the power of the Roman people. It was found near St. John Lateran. The reliefs on the walls occur in the following order:—A. Four cars drawn by two horses each, led by Cupids, with the attributes of Apollo, Bacchus, Diana, and Mercury. B. Vulcan as an armourer. C. Front of a christian sarcophagus. 1. The celebrated *Faun* in rosso antico, found in Hadrian's villa, valuable not only for its rare material but for its fine sculpture: it stands on a mystical altar. 3. Colossal head of Hercules, on an altar dedicated to Neptune. 5. A fine colossal head of Bacchus, also on a rostral altar. 7. This altar and the two preceding were found in clearing the harbour of Porto d'Anzo, and are supposed to have been votive offerings from sailors. 13. Sarcophagus, with bas-reliefs representing the

story of Diana and Endymion. 15. The boy with a comic mask, full of nature, and very fine as a work of art. 16. A girl playing with a dove. 18. Leda. 19. Alexander the Great (?). 20. Isis, restored with a head of Juno. 21. A repetition of the boy and goose in the Vatican (p. 420), but far inferior in execution; the altar beneath it is dedicated to the Sun. 26. *Sarcophagus*, with bas-reliefs of the battle of Theseus and the Amazons. Among them is a group of extraordinary beauty, representing a soldier dragging an Amazon from her horse, while another Amazon seizes his hand and intercedes for her companion. This group was mentioned by Flaxman in his lectures as one of the finest specimens of bas-relief.

Hall of the Dying Gladiator.—Nearly all the sculptures in this hall are of the highest character of art. The first, of course, is the celebrated figure from which it derives its name: 1. *The Dying Gladiator*. There is no longer any doubt that this wonderful figure is a Gaul, probably a Gaulish herald, and it is generally supposed by the most eminent modern sculptors that it formed one of a series of figures illustrating the incursion of the Gauls into Greece. The cord round the neck is seen as one of the distinctive characters of the Gauls in the bas-relief on the remarkable sarcophagus lately found near the gate of San Sebastiano (p. 431), and the horn has been considered conclusive as to the office of the herald. Montfaucon and Maffei supposed that it is the statue by Ctesilaus, the contemporary of Phidias, which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him." But that masterpiece was of bronze, and if the present statue be considered to agree with Pliny's description, it can only be regarded as a copy. The right arm and the toes of both feet were admirably restored by Michael Angelo.

"I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butcher'd to make a Roman holiday.
All this rush'd with his blood—shall he expire,
And unavenged? Arise, ye Goths, and glut your ire!" *Childe Harold.*

One of the most accurate of critics, John Bell, describes the anatomy of the Dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps seven feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ancles, giving like the clotted hair proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg: by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and

the thigh and ancle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite like the Apollo; it is all nature, all feeling." It was found at Porto d'Anzo by Cardinal Albani about 1770, and was for some time in the collection of the Villa Ludovisi, from which it was purchased by Clement XII. 2. A noble statue of Zeno, found at Civita Lavinia, in a villa of Antoninus Pius. 3. Cupid and Psyche, found on the Aventine, two finely proportioned and most graceful figures. 4. A repetition of the *Faun of Praxiteles*. We have already noticed two others in the Vatican (p. 410); this is the most beautiful of the three: it was found in the Villa d'Este at Tivoli. 5. A Roman matron. 6. The famous statue of *Antinous*, found in Hadrian's villa. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the Antinous," says John Bell, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault. Every part is equally perfect: the bend of the head and declining of the neck most graceful; the shoulders manly and large without clumsiness; the belly long and flat, yet not disfigured by leanness; the swell of the broad chest under the arm admirable; the limbs finely tapered; the ease and play of the disengaged leg wonderful, having a serpentine curve arising from an accurate observance of the gentle bendings of the knee, the half turning of the ancle, and the elastic yielding natural to the relaxed state in that position from the many joints of those parts." The statue is interesting to mineralogists, as the marble contains in the right leg a piece of pure iron, long supposed to have been introduced in repairing it; another piece occurs in the breast. 8. A female statue, perhaps Flora, finely draped, found in Hadrian's villa. 9. *The Amazon*, one of the grandest figures of its class, much finer than the repetition in the Vatican (p. 115). 10. Marcus Brutus. 12. Colossal statue of Juno (?), called the Juno of the Capitol. 13. Bust of Alexander the Great. 14. Antinous, as an Egyptian divinity, from Hadrian's villa. 15. Ariadne, or Bacchus, crowned with ivy, very fine. 16. A Danaïd (?), called also Electra or Pandora. 17. Apollo holding the lyre, found in the sulphurous waters on the road to Tivoli.

Private Palaces.

The palaces of Rome constitute one of its peculiar and characteristic features. No less than seventy-five are enumerated by Vasi; but without including those which have slight pretensions to the honour of the title, there can be no doubt that Rome contains a larger number of princely residences than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present an invaluable field for the study of the artist. In no other capital do we find such grand effects of size and of magnificence, for though faulty in details, their proportions are generally good and conceived on the noblest scale. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no edifices of the same kind in Europe are so free from everything that is mean and paltry in style. All this magnificence, however, is confined to the external architecture. The interiors, with few exceptions, present the most striking contrasts, and ill accord either in their decorations or their furniture with our preconceived ideas of palaces. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground floor are usually barred with iron, giving the lower part of the building the appearance of a prison: the apartments of this floor are often let out to tradesmen, or used for stables, coach-houses, or other menial offices. The staircase leading to the upper rooms is frequently of marble, but so covered with dirt that the effect of the material is completely lost. The upper floors form a suite of chambers running round the whole

quadrangle, and frequently communicate with each other. These chambers are so numerous, that one floor affords sufficient accommodation for a single family: hence it often happens that in some of the minor palaces the owner reserves a small portion for his own use, and lets out the remainder, so that several families live under the same roof. The rooms to which strangers are admitted are usually paved with brick, without carpets, and mostly without fireplaces. Columns of marble and gilded ceilings are not wanting, but the supply of furniture is of the least possible amount, and its style is so clumsy and antiquated, that the aspect of the rooms contrasts in a painful manner with the elegance of the French saloon and with the substantial splendour of an English drawing-room. Indeed nothing can be conceived so little in accordance with an Englishman's idea of domestic comfort. The apartments occupied by the family are less liable to these objections, but are still deficient in those refinements which constitute the charm of an English home, and add so much to its enjoyments. In a few of the old princely families which have retained their feudal state, or introduced the refinements and luxuries of the north, the arrangement of their palaces is more consistent with the character of a baronial residence, and the apartments are occupied exclusively by their own dependants; but these instances are very rare, and serve only to make the contrasts mentioned above more striking to an English traveller. In the palaces of the princes and the four Roman marquises, who bear the title of "canopied marquises," the antechamber always contains a lofty canopy on which the armorial bearings of the owner are emblazoned; under this, on a kind of raised throne, the prince sits to receive his dependants and administer justice. This decoration is not always in the best taste, and is frequently allowed to hang until it becomes dilapidated from age, and a disfigurement rather than an ornament to the building. In the following list we have not confined our notices to those palaces which have obtained celebrity for their movable works of art, but have included those also which have permanent attractions as examples of fine architecture. The Roman palaces have for many generations supplied our architects with their best materials of study; and their merit in this respect has been too much overlooked by non-professional tourists. [The usual fee to the custode is a paul for each person.]

Palazzo Albani, built by Domenico Fontana about 1590, formerly celebrated for its valuable library and gallery. Nearly all its treasures have been dispersed, and nothing remains but the wreck of those collections which it was the delight of Winckelmann to arrange and study. In the court are a few antiques of minor interest. In the palace are two coloured sketches of the fable of Psyche, by *Giulio Romano;* a beautiful altarpiece, by *Pietro Perugino*, bearing the date 1491, and representing the Virgin with saints and angels adoring the infant Saviour; a landscape, by *Salvator Rosa.*

Palazzo Altemps, opposite the German College, built or renewed in 1580 by Martino Lunghi the elder, and considered one of his most important works. The porticos of the court are by Baldassare Peruzzi, to whom the original architecture of the palace is probably to be referred.

Palazzo Altieri, with one of the most extended façades in Rome, built by Cardinal Paluzze Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family.

Palazzo Barberini (open daily from 10 to 2), begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1610. It is one of the largest palaces in Rome, and contains a small collection of paintings and sculpture, and a valuable library. The winding staircase is the best example of this construction in Rome. The

fine bas-relief of the Lion on the landing-place was found at Palestrina. The saloon of the first floor is remarkable for the frescoes of its ceiling by *Pietro da Cortona*, classed by Lanzi among those compositions in which he carried the freedom and elegance of his style to its utmost length. They are allegorical representations of the glory of the Barberini family, and present a singular mixture of sacred and profane subjects. The museum, formerly rich in sculpture, gems, and medals, beyond every other in Rome, has been scattered among the different collections of Europe: the Barberini Faun is at Munich, the Portland Vase is in the British Museum, and the gems and cameos have passed for the most part into private collections. The few statues and sarcophagi now remaining were found at Palestrina and in the Gardens of Sallust. *The Gallery* has also lost more than half its pictures; those which remain have been much neglected, and are badly placed. First Floor.—I. *Guercino.* St. Matthew and St. Luke.—*Caravaggio.* The Lute-player.—*Pietro da Cortona.* St. Carlo Borromeo.—*Spagnoletto.* St. Jerome. II. *Guercino.* Elijah.—*N. Poussin.* The Death of Germanicus, a learned composition, but feebly executed.—*Guido.* St. Andrea Corsini, copied in mosaic in the Corsini chapel of St. John Lateran.—*Titian.* A portrait. Ground Floor.—I. *Raphael.* The Fornarina, very differently treated from the reputed Fornarina of the tribune at Florence. There is no doubt of the authenticity of this picture; the armlet bears Raphael's name. The beauty of the execution is not at first appreciated, and the countenance has a common expression, which finds few admirers among those who have seen the doubtful Fornarina of the Florence gallery. —*Titian.* A female portrait, in red and white costume, very beautiful and characteristic.—*Guido. Portrait of Beatrice Cenci*, one of the most celebrated pictures in Rome. The family tradition tells us that it was taken on the night before her execution; other accounts state that it was painted by Guido from memory after he had seen her mount the scaffold. The picture is well known by the fine description of the poet Shelley. "The picture of Beatrice," he says, "is most interesting, as a just representation of one of the loveliest specimens of the workmanship of nature. There is a fixed and pale composure upon the features; she seems sad, and stricken down in spirit, yet the despair thus expressed is lightened by the patience of gentleness. Her head is bound with folds of white drapery, from which the yellow strings of her golden hair escape, and fall about her neck. The moulding of her face is exquisitely delicate; the eyebrows are distinct and arched; the lips have that permanent meaning of imagination and sensibility which suffering has not repressed, and which it seems as if death scarcely could extinguish. Her forehead is large and clear; her eyes, which we are told were remarkable for their vivacity, are swollen with weeping, and lustreless, but beautifully tender and serene. In the whole mien there is simplicity and dignity, which united with her exquisite loveliness and deep sorrow, are inexpressibly pathetic. Beatrice Cenci appears to have been one of those rare persons in whom energy and gentleness dwell together, without destroying one another: her nature was simple and profound. The crimes and miseries in which she was an actor and a sufferer, are as the mask and the mantle in which circumstances clothed her for her impersonation on the scene of the world." The terrible tragedy which has invested this picture with such peculiar interest took place at the Castle of Petrella, described in Route 38. The prisons in which Beatrice was confined before her execution are shown beneath the Theatre Tordinona. Near this picture is one said to be a portrait of Beatrice's stepmother. Among the other works in the collection are the following:—The Expulsion from Paradise, by *Domenichino.* A small Landscape, by *Claude*, much injured. Christ disputing in the Temple, attri-

buted to *Albert Durer*, very doubtful. I. *Giovanni Bellini* (?). Madonna and Child.—*Baldassare Peruzzi.* Pygmalion.—*Andrea del Sarto.* Madonna and Child. — *Gherardo della Notte.* The Apprehension of Christ. A Pietà has been attributed on very slight authority to *Michael Angelo.* In another room of the ground floor, lately used as a magazine, are some frescoes of inferior interest, by *Caravaggio.* In the antechamber is an oval bas-relief of a half figure in armour, and crowned with laurel, supposed to be the portrait of Rienzi. *The Library* (*Biblioteca Barberini*), formerly so celebrated for its MSS., is still remarkable for its literary treasures, but in consequence of some recent losses it is no longer open to the public. The autograph collections are perhaps the peculiar feature of this library; many of them were formed by Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmin, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There are twenty MSS. of Daute: one of these, a folio on vellum, is said to be the most richly illuminated of all the known copies of the Divina Commedia. The manuscript on parchment, illustrated with drawings of the Roman monuments, is well known to antiquaries; it bears the date 1321, and is of great value as a contemporary representation of the antiquities. The printed books amount to 50,000: many of them are invaluable on account of their autograph notes by the most illustrious scholars. The Hebrew Bible of 1488 is one of the twelve known copies of the first complete edition of Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with notes by Bembo; and another edition of the great poet has some curious notes by Tasso. Other works are enriched by the marginal criticisms of Scaliger, Aldus, Paulus Manutius, Holstenius and Leo Allatius, the well-known librarians of the Vatican, and other eminent scholars. In the court of the palace is the fragment of an inscription which will not fail to interest British travellers. It is a portion of the dedication of the triumphal arch erected to the Emperor Claudius by the senate and Roman people, in honour of the conquest of Britain and the Orkneys. It was found near the Sciarra palace, where the arch is supposed to have stood.

Palazzo Borghese [open daily from 10 A.M.; a catalogue of the pictures is kept in each room for the convenience of visitors]. This immense palace was begun in 1590 by Cardinal Dezzi, from the designs of Martino Lunghi, and completed by Paul V. (Borghese) from the designs of Flaminio Ponzio. The court is surrounded by porticos sustained by ninety-six granite columns, Doric in the lower and Corinthian in the upper story. Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; and the Apollo Musagetes. *The Gallery*, arranged in nine apartments on the ground floor, contains several pictures of the highest class, and is altogether the richest private collection in Rome, containing nearly 700 paintings.—I. *Guido Cagnacci.* A sibyl.—*Jacopo Bassano.* Adoration of the Magi.—*Spagnoletto.* St. Peter.—*Agostino Caracci.* St. Catherine of Siena.—*Garofalo.* Holy Family. —*Sassoferrato.* Madonna and Child.—*Andrea del Sarto.* Madonna and Child. —*Mazzolino da Ferrara.* The Nativity. II. The Chace of Diana, by *Domenichino*, a very celebrated picture: the goddess, attended by her nymphs, is awarding the prize of a bow and quiver to one of her nymphs who has just fired her arrow. Some of the figures are beautiful, but others want dignity and delicacy. The whole picture is brilliantly coloured.—*Agostino Caracci.* The Magdalen; Head of St. Antony.—*Annibale Caracci.* A Pietà; Head of St. Francis, finely coloured.—

Garofalo. The Entombment of Christ, one of his best pictures: the heads are full of expression.—*Perino del Vaga.* Madonna and Child, with St. John.—*Cigoli.* St. Francis penitent.—*Bonifacio.* Christ and the Apostles.—*Giorgio Vasari.* Lucretia; Leda.—*Baroccio.* St. Jerome; the Burning of Troy. The porphyry sarcophagus in this room was found in the mausoleum of Hadrian. III. *Lanfranco.* The story of Orco and Norandino, from Ariosto.—*Annibale Caracci.* St. Francis and angels.—*Paolo Veronese.* St. Antony preaching to the Fishes, with a greenish sky. The group surrounding St. Antony is powerfully painted, but the attitude of the saint wants dignity; and it has been humourously remarked that the fishes are at such a distance that they have little chance of profiting by his discourse.—*Raphael.* His own portrait, at the age of thirteen.—*Pordenone.* Portraits of himself and family.—*Garofalo.* Madonna and Child.—*Giovanni Bellini.* Madonna and Child.—*Holbein.* A portrait.—*Andrea Sacchi.* A portrait.—*Palma Giovane.* Holy Family.—*Parmigianino.* St. Catherine and other saints.—*Paolo Veronese.* St. John the Baptist in the desert, with a group of figures in the background: the picture is remarkable for its fine colouring, and particularly for the effect of the subordinate figures, but the hand and arm of the Baptist are strangely out of drawing. IV.—*Raphael.* The Entombment of Christ, the first historical picture painted by Raphael, who was then in his twenty-fourth year. It was executed by the illustrious artist after his return from Florence for the church of S. Francesco at Perugia, being a commission from Atalanta Baglioni, soon after Giovanni Paolo Baglioni had regained the sovereignty of that city. On one side of the composition the Saviour is borne to the sepulchre by two men, whose vehement action contrasts strongly with the lifeless body; the intensity and varied expression of grief are finely shown in the St. Peter, the St. John, and the Magdalen, who surround the corpse: while on the other side the Virgin, overwhelmed by her affliction, has fainted in the arms of her attendants. It is a most touching composition, which appeals irresistibly to the heart. It bears the date M.D.VII. in gilt letters. Several drawings for this picture are in the Lawrence collection. The subjects of the predella, three figures of Faith, Hope, and Charity, are in the Vatican Gallery (p. 403).—*Vandyke.* The Entombment. This picture would perhaps have been better placed in one of the other rooms; it seems to lose its interest when contrasted with the great work of Raphael.—*Dosso Dossi.* Circe, with a beautiful landscape in the background.—*Rubens.* The Visitation.—*Giorgione.* Saul and David, remarkable for its rich colouring.—*Domenichino.* The Cumæan Sibyl, one of his best known and most celebrated pictures.—*Giulio Romano.* Copy of Raphael's St. John in the tribune at Florence, scarcely inferior to the original.—*Cav. d'Arpino.* Europa.—*Sebastian del Piombo.* The Flagellation, a small picture said to have been sketched by Michael Angelo as the original design for the well-known picture in S. Pietro in Montorio. Two apostles in this room are attributed to *Michael Angelo* in the catalogue, but the pictures themselves bear sufficient evidence that they are not his works. V.—*Albano.* The four elements.—*Andrea del Sarto.* Madonna and Child.—*Cav. d'Arpino.* Battle of Constantine. VI., called the Hall of the Venuses, containing the Fornarina, and a Venus in the bath, by *Giulio Romano;* Venus and Adonis, by *Luca Cambiasi;* Susanna, by *Rubens;* Venus and the Satyr, by *Paolo Veronese*, &c. VII.—*Titian.* Sacred and Profane Love, an allegorical subject, representing two figures sitting on the brink of a well, one clothed in white with red sleeves, the other partially clothed with a red drapery over the left shoulder; a young Cupid is looking into the well. The picture is brilliantly coloured, and celebrated for its masterly drawing of the female form.—*Raphael.* Portrait of Cæsar Borgia: there is some doubt whether this picture be really the portrait of Borgia. A cardinal, also by *Raphael.*

—*Pordenone.* A portrait.—*Caravaggio.* A boy with flowers.—*Agostino Caracci.* The Raising of Lazarus, painted on slate.—*Titian.* The Prodigal Son, masterly in colouring.—*Elisabetta Sirani.* Judith praying before the murder of Holofernes.—*Jacopo Bassano.* Adoration of the Magi.—*Innocenzio da Imola.* A Holy Family. VIII.—*Titian.* The Graces binding Cupid, exquisitely coloured; Samson bound to the column, a sketch.—*Guercino.* The Prodigal Son. —*Vandyke.* The Crucifixion.—*Carlo Dolci.* Head of Christ; the Madonna. —*Bronzino.* Portrait of Cosmo de' Medici.—*Garofalo.* The Raising of Lazarus; Christ at the column.—*Andrea del Sarto.* The Magdalen.—*Caravaggio.* The Holy Family; the infant Saviour trampling on the Serpent. IX.—*Gherardo della Notte.* Lot and his daughters.—*Giulio Romano.* Holy Family.—*Andrea del Sarto* (?). Holy Family.—*Titian.* His wife.—*Giovanni Bellini.* Holy Family.—*Timoteo Viti.* Portrait of Raphael.—*Correggio.* The Danae, a celebrated picture. Danae is seated on a couch, with two Cupids at the foot; one is trying the gold on a touchstone, the other is sharpening his arrow. Love is sitting by her side, and catches the gold as it falls.—*Leonello Spada.* A concert. In another room is a series of eight upright landscapes, by Joseph Vernet, painted on canvas and fixed in the wall.

Palazzo Braschi, built at the close of the last century by the Duke Braschi, nephew of Pius VI., from the designs of Morelli. It is remarkable for its imposing staircase, ornamented with sixteen columns of red oriental granite, and four statues of Commodus, Ceres, Achilles, and Bacchus. *The Gallery* contains a small collection of pictures, among which the following may be mentioned:—*Sassoferrato.* The Madonna.—*Garofalo.* Madonna and saints; the Marriage of Cana.—*Vandyke.* Two portraits.—*Caravaggio.* Samson and Delilah.—*Guido.* Madonna and Child.—*Fra Bartolommeo.* Marriage of St. Catherine.—*Paolo Veronese.* Lucretia.—*Titian.* The Woman taken in Adultery. —*Murillo.* Madonna and angels.—*Tintoretto.* The Crucifixion. In another part of the palace is the colossal statue of Antinous in the character of Osiris, found at S. Maria della Villa near Palestrina, the site of a villa built by Hadrian: it is eleven feet high, and sculptured in Greek marble. The celebrated statue of Pasquin, which stands against one of the walls of this palace, has already been described (p. 333).

Palazzo Buonaparte, better known as the P. Rinuccini, at the corner of the Piazza di Venezia, built in 1660 from the designs of Gio. Mattia de' Rossi. It was formerly the property of Madame *Mere*, the mother of Napoleon, and now belongs to her grandson the Prince of Canino. It contains some modern pictures connected with the history of the French empire, several portraits of the family and of Napoleon's generals, and the zoological museum and library formed by the Prince of Canino, better known to the scientific traveller as Charles Lucien Buonaparte. The museum is one of the richest in Europe, and is perhaps unique as the result of individual exertion.

Palazzo della Cancelleria, one of the most magnificent palaces in Rome, begun by Cardinal Mezzarota, and completed in 1494 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It was built with stones taken from the Coliseum; the forty-four granite columns which sustain the double portico of its court are supposed to have been taken from the Theatre of Pompey. The doorway was designed by Fontana. The saloon is decorated with frescoes by *Giorgio Vasari, Salviati*, &c. This palace is the official residence of the Cardinal Vice-Chancellor, and the seat of the Tribunal of the Cancelleria Apostolica. At the entrance-door are exhibited copies of any papal bulls which may be issued, admonitions, interdicts, excommunications, and notices of forthcoming consistories.

Palazzo del Cardinale Arciprete, a very small palace near the Palace of the Inquisition. It is remarkable only as having been built towards the close of

the last century by Cardinal York, who occupied it as his official residence while archpresbyter of St. Peter's.

Palazzo Cenci.—There are two palaces known by this name in Rome. The first, called also P. Maccarani, is situated opposite the church of S. Eustachio, near the Pantheon: it was built in 1526 from the designs of Giulio Romano, and is remarkable for its fine architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus (p. 293), near the gate of the Ghetto, and is probably built with materials taken from its ruins. The piazza in front of the palace is called indifferently the Piazza Cenci and the Piazza Giudia. Adjoining the palace is the little church of S. Tommaso a' Cenci, founded in 1113 by Cencio, bishop of Sabina, and granted by Julius II. to Rocco Cenci, whose descendant, the notorious Count Francesco, rebuilt it in 1575, no doubt as one of the compulsory means of purchasing pardon for his atrocities. The palace, an immense, gloomy, and deserted pile of massive architecture, without doors or windows, or any sign of human habitation, tells, as forcibly as a building can tell, the record of crime: it seems to have been stricken with the curse of which Beatrice Cenci was the victim. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through a dark and lofty passage opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its deserted and gloomy aspect, are perfectly in accordance with the tragedy which has given such terrible interest to the Cenci family. The castle of Petrella, the scene of the catastrophe, is described in Route 38.

Palazzo Chigi, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the antechambers are the Skull and the Sleeping Child, sculptured in white marble by *Bernini* as emblems of life and death. In the saloon are three ancient statues: a Venus, in Parian marble, with a Greek inscription; Mercury with the caduceus; and an Apollo, in Parian marble, supposed to be of the time of Hadrian. Among the pictures the following may be noticed. I.—*Guercino.* St. Francis.—*Guido.* St. Cecilia; a Nativity.—*Caravoggio.* St. John the Baptist drinking at a spring. II.—*Pietro da Cortona.* A Guardian Angel.—*Guercino.* Christ at the column.—*Agostino Caracci.* A dead Christ.—*Salvator Rosa.* A satyr disputing with a philosopher, who is said to be a portrait of Salvator himself.—*Titian.* Two portraits.—*Spagnoletto.* A Magdalen. III.—*Andrea Sacchi.* Sketch for the picture of S. Romualdo, in the Vatican; a Saint; the Blessed Bernardo Tolomei of Siena.—*Guido.* A Pietà. In the upper rooms is a cabinet adorned with sketches by *Giulio Romano, Bernini, Andrea Sacchi*, &c. *The Library* is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest and value. Among these are the Chronicles of St. Benedict and St. Andrew, an inedited Chronicle of the Monastery of Monte Soracte, a copy of Dionysius of Halicarnassus of the ninth century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motets and masses, dated 1490, a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther, several inedited letters of Melancthon, some sonnets of Tasso, twenty volumes of original documents relating to the treaty of Westphalia, and an immense collection of inedited and almost unknown materials for the literary and political history of Europe. The celebrated antiquary, the Abate Fea, was the librarian of the Chigi palace for many years prior to his death in 1836.

Palazzo Cicciaporci, nearly opposite the P. Niccolini, and not far distant from the Ponte di S. Angelo, is remarkable for its fine architecture by Giulio

Romano. It was built from the designs of that great artist in 1526.

Palazzo Colonna, begun by Martin V. in the fifteenth century, completed and embellished in later times by various members of this princely family. In the fifteenth century it was the residence of Andrew Paleologus, the emperor of the East, during his visit to Rome. In later times it was inhabited by Pope Julius II. and by Cardinal Borromeo. The gallery is the finest hall in Rome, upwards of 150 feet in length, and adorned at each end with vestibules separated from the gallery by columns and pilasters of giallo antico, but the pictures are by no means equally good. I. The *anteroom* contains two fine portraits attributed to *Titian*, and called Luther and Calvin: it is very doubtful whether they are both the works of Titian, and still more so whether they are portraits of the great reformers. A portrait by *Paolo Veronese* is more authentic.—*Albani.* The Rape of Europa. *Annibale Caracci.* A peasant.—*Tintoretto.* Portrait of a person playing on the cymbals.—*Guercino.* Tobias; two Apostles.—*Correggio.* Leda.—*Guido.* St. John. II.—*Vestibule.* Landscapes by *Claude, Orizonte, Breughel, Paul Brill, Poussin*, &c. III.—*The Great Hall.* On the ceiling a large fresco representing the battle of Lepanto, which procured for one of the Colonna princes the honour of a modern triumph in the Capitol.—*Domenichino.* Adam and Eve.—*Giorgione.* Four portraits in one; portrait of Giacomo Sciarra Colonna.—*Guido.* St. Francis; St. Margaret; St. Sebastian.—*Guercino.* The Martyrdom of St. Agnes; the Victory of David.—*Annibale Caracci.* The Magdalen.—*Giovanni Bellini.* Holy Family with St. Peter.—*Titian.* Holy Family.—*Domenico Ghirlandajo.* Rape of the Sabines.—*Andrea del Sarto.* Holy Family.—*Salvator Rosa.* St. John in the desert.—*Rubens.* Assumption of the Virgin.—*N. Poussin.* Shepherds sleeping. Numerous portraits by *Titian, Vandyke, Tintoretto*, and *Rubens.* Among the sculptures in the gallery are statues of Trajan, Germanicus, Flora, Diana, and Venus Anadyomene. In one of the rooms a small spiral column of rosso antico is shown as the famous *Columna Bellica* which stood before the Temple of Bellona. The absurdity of the misnomer is too apparent to require any comment: the size and the material are sufficient to dispose of its pretensions to the honour of that republican column from which the consul threw the arrow as a declaration of war. The gardens behind the palace extend up the slope of the Quirinal, and are remarkable for their pines, their plantations of box, and for the massive fragments of the supposed Temple of the Sun, described at p. 290. One of the pines, whose size was so extraordinary as to procure it the name of "the Colonna Pine," was blown down by the tempest which destroyed Tasso's oak, in 1842.

Palazzo della Consulta, on Monte Cavallo, built by Clement XII., from the designs of Fuga, in 1730. Attached to it are barracks for the light horse and cuirassiers. The palace is considered one of Fuga's most ingenious works.

Palazzo degli Convertiti, called also the P. Spinola, and the P. degli Eretici Ravveduti, near the Piazza of St. Peter's. No palace in Rome possesses so great an interest in the history of art as this very beautiful structure. It was built by Bramante and Baldassare Peruzzi towards the end of the fifteenth century, and is memorable as the scene of the death of Raphael. The illustrious painter, according to recent authorities, had been hastily summoned to the Vatican while working at the Farnesina, and in his anxiety not to lose time had overheated himself by running. On his arrival he stood in the great hall discussing the works of St. Peter's, until he was seized with a sudden chill, which induced a rapid and mortal fever. He was carried to his palace, where, surrounded by his favourite pupils, he breathed his last on Good Friday, 1520, being the 7th April, the day on which he had attained his thirty-seventh year. His death was regarded as a public calamity, for his gentle spirit had won all hearts. It appeared, says Bembo,

as if a veil had been spread over the whole of nature: the pope himself wept bitterly, and Baldassare Castiglione expressed the feelings of all the artists in Rome, when he wrote to his mother some months after the event, that he could not fancy himself in Rome, because his poor dear Raphael was no longer there—"*Ma non mi pare esser a Roma, perchè non vi è più il mio poveretto Raffaello.*" The body lay in state in front of the unfinished picture of the Transfiguration, a spectacle which all writers have described as the most touching episode in the history of art. It was interred in the Pantheon in the presence of the most distinguished personages in Rome. An interesting letter of Marc Antonio Michiel, written four days after Raphael's death, tells us that he bequeathed this palace, which he had purchased from Bramante for 3000 ducats, to Cardinal Santa Maria in Portico (Bibiena). It afterwards passed into the hands of Cardinal Girolamo Gastaldi, who converted it into a college for converted heretics. The glory thrown upon it by the death of Raphael has almost eclipsed the memory of Charlotte, queen of Cyprus, who died here in the pontificate of Innocent VIII.

Palazzo Corsini, in the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. It is one of the handsomest palaces in Rome. In the seventeenth century it was the residence of Christina, queen of Sweden, who died here in 1689. A double staircase of imposing architecture leads to the gallery, which contains some pictures of the highest class, with a large number of inferior works. I. *Anteroom.* — A sarcophagus of white marble, found at Porto d'Anzo, ornamented with bas-reliefs of tritons and nereids. III. *Gallery.*—*Rubens.* A portrait.—*Guercino.* The Ecce Homo, one of his most expressive works.—*Vandyke.* Christ before Pilate.—*Caravaggio.* St. Peter; Madonna and Child.—*Baroccio.* Holy Family.—*Vandyke.* Madonna and Child.—*Salvator Rosa.* Two landscapes.—*Luca Cranach.* Luther and his wife.—*Fra Bartolommeo.* Holy Family.—*Albani.* Venus at her toilet.—*Garofalo.* Holy Family.—*Raphael.* Portrait of Julius II.—*Titian.* Philip II. At the end of this room is an antique curule chair of Parian marble, with bas-reliefs, found near the Lateran. IV. *Andrea del Sarto.* Madonna and Child.—*Albert Durer.* A rabbit.—*Raphael* (?). Portrait of Paul III.—*Giulio Romano* (?). The Fornarina.—*Titian* (?). St. Jerome.—*Guercino.* St. John.—*Bassano.* Holy Family.—*Guido.* Crucifixion of St. Peter.—*Rubens.* Hunting-piece.—*Guido.* The Beheading of St. John.—*Domenichino.* Portrait of Cardinal Barberini.—*Michael Angelo* (?). A small statue of Christ. V. *Carlo Dolci.* The Ecce Homo.—*Guido.* The Ecce Homo.—*Guercino.* Christ and the woman of Samaria.—*Gherardo della Notte.* The Nativity.—VI. *Leonardo da Vinci.* A female portrait.—*Titian.* The children of Charles V.—*Raphael.* Portrait of Cardinal Castiglione.—*Domenichino.* Portrait of a cardinal.—*Velasquez.* Portrait of a pope (Innocent X.?).—*Albert Durer.* Portrait of a cardinal.—*Tintoretto.* A doge of Venice.—This room contains several fine portraits of unknown personages, by *Giorgione, Vandyke, Rubens, Holbein, Pontormo*, &c. VII. *Murillo.* Madonna and Child.—*Correggio.* A small picture of Christ.—*C. Poussin.* Landscape.—*Garofalo.* Christ bearing the Cross.—*Lodovico Caracci.* Martyrdom of St. Bartholomew.—*Domenichino.* A portrait.—*Titian* (?). The Woman taken in Adultery.—*Rubens.* St. Sebastian.—*Giulio Romano.* The Judgment of Paris. VIII. *Lodovico Caracci.* A Pietà.—*Caravaggio.* St. John the Baptist.—*G. Poussin.* Landscapes.—*Domenichino.* Susanna. IX. *Lodovico Caracci.* Two colossal heads.—*Titian* (?). Venus.—*Salvator Rosa.* Prometheus.—*N. Poussin.* Landscapes; a Holy Family.—*Sebastian del Piombo.* Two oval pictures of Angels. The *Corsini Library*, founded by Clement XII. in the beginning of the last century, contains upwards of 1300 MSS.,

some autograph papers of Christina of Sweden, a valuable collection of prints, and a great number of cinque-cento editions. It occupies eight large rooms, and is accessible to the public on application. Behind the palace is the pretty *Villa Corsini*, placed on the crest of the Janiculum. The view which it commands presents a complete panorama of Rome: Vasi's celebrated print was sketched from its casino.

Palazzo Costaguti, celebrated for its superb ceilings painted in fresco by Domenichino, Guercino, Albani, and other eminent artists of their time. There are six ceilings, in the following order:—I. *Albani.* Hercules wounding the Centaur. II. *Domenichino.* Apollo in his car; Time discovering Truth, &c. III. *Guercino.* Rinaldo and Armida. IV. *Cav. d' Arpino.* Juno nursing Hercules; Venus with Cupids and other divinities.—This room has two portraits of a duke and duchess of Ferrara, by *Titian;* and a Gipsy, by *Caravaggio.* V. *Lanfranco.* Justice embracing Peace. VI. *Romanelli.* Arion saved by the dolphin.

Palazzo della Camera Apostolica, or the *Curia Innocentiana*, an imposing edifice on the north side of the Monte Citorio, begun in 1642 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from the designs of Carlo Fontana. It was appropriated by the latter pontiff as the seat of the higher courts of law, under the name of the Curia Innocentiana. It contains on the ground floor the offices of the Notaries, on the first floor those of the Auditors of the Camera and the Segnatura, and the Civil Court of the First Instance; on the third floor the apartments of the Cardinal Chamberlain, and of the Treasurer-General of the Papal States. From the balcony in front the numbers drawn at the government lotteries are announced to the people.

Palazzo Doria-Pamfili. — This immense palace, interesting to English travellers from its connexion with the illustrious house of Talbot, was built at various times and by different architects. The side facing the Corso is from the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by Borromini: the façade which fronts the Piazza di Venezia is from the designs of Paolo Amali. *The Gallery* contains some very interesting works, with a great number of second and third rate pictures. *Anteroom:* a ceiling representing Noah's Sacrifice, by *Pietro da Cortona.* I. A series of immense landscapes in distemper, by *Gaspar Poussin.* II. Landscapes in oil, by the same; among these is the well-known Ponte Lucano, on the road to Tivoli. III. *Giovanni Bellini.* Madonna and Child. — *Paul Brill.* Landscape, with figures, by *Bassano.* —*G. Poussin.* Landscape. — *Albani.* Nymphs and Loves.—*Both.* Two small landscapes. — *Andrea del Sarto.* Holy Family. IV. *Caravaggio.* Hagar and Ishmael.—*Titian.* Female portrait, probably his mistress.—*Guercino.* Endymion.—*Vandyke.* A female portrait.—*Andrea del Sarto.* Portrait of Machiavelli.—The portrait of Olimpia Maidalchini Pamfili, the intriguing princess of Viterbo (p. 201), is interesting, but the painter is unknown.—*Salvator Rosa.* Death of Abel.—*Raphael.* Portraits of Bartolo and Baldo, finely coloured, an undoubted work of this great master.—*Titian.* Portrait of Jansenius.—*Andrea Mantegna.* Christ and St. Veronica.—*Giorgio Vasari.* Deposition from the Cross.—*Annibale Caracci.* A Pietà.—*Rubens.* Diana and Endymion.—*Vandyke.* Portrait of a widow.—Several portraits, by *Titian*, of unknown persons. V. *Rubens.* Portrait of his wife. —*Paolo Veronese.* Semiramis.—*Holbein.* A female portrait. VI. *Albani.* Dædalus and Icarus.—*Lodovico Caracci.* Holy Family.—*Annibale Caracci.* A Magdalen. *Gallery, Division* I.—*Garofalo.* The Visitation.—*Guercino.* The Magdalen.—*Sassoferrato.* Madonna.—*Bergognone.* Two battle-pieces.—*Domenichino.* Landscapes. — *Annibale Caracci.* The Flight into Egypt; the Visitation; the Assumption of the Virgin; St. Francis with Angels; the Entomb-

ment of Christ; the Nativity; and the Adoration of the Magi.—*Gherardo della Notte.* Lot and his Daughters.—*Guercino.* Death of Tancred; St. John.—*Titian.* The Magdalen.—*Rubens.* His Confessor.—*Claude.* Two celebrated landscapes: the Molino, and the Temple of Apollo.—*Andrea del Sarto.* Holy Family. *Division* II.—Four rooms, containing landscapes by *Orizonte, Vanvitelli, Salvator Rosa, G. Poussin,* &c. *Division* III.—*Claude.* The Repose in Egypt, a celebrated picture, with figures, by *Filippo Lauri*; two small landscapes.—*Murillo.* A Magdalen.—*Garofalo.* Holy Family.—*Guercino.* The Prodigal Son; St. Agnes.—*Guido.* Madonna adoring the sleeping Saviour.—*Velasquez.* Portrait of Innocent X.—*Albert Durer* (?). Four Misers.—*Salvator Rosa.* The well-known landscape called the Belisario.—*Lodovico Caracci.* Madonna and Child, with saints. *Division* IV.—*Fra Bartolommeo.* Holy Family, with two angels.—*Lodovico Caracci.* The Ecce Homo.—*Domenichino.* Two landscapes.—*Annibale Caracci.* Susanna.—*Guercino.* Samson.—*Breughel.* The four Elements.—*Titian.* The Sacrifice of Isaac.—*Caravaggio.* The Magdalen.—*Leonardo da Vinci* (?). Portrait of Queen Joanna of Aragon, probably by one of Leonardo's scholars.—*N. Poussin.* Copy of the Nozze Aldobrandini, in some respects different from the famous painting in the Vatican, which has been lately cleared of the numerous restorations it had undergone when this copy was executed.—*Tintoretto.* Portrait of the Duke of Ferrara.—*Titian.* Portrait of an old man; the Holy Family and St. Catherine.—*Teniers.* The country Marriage-feast.

Palazzo Falconieri, built in the seventeenth century from the designs of Borromini. This palace was recently celebrated for the magnificent gallery of Cardinal Fesch, by whom it was occupied for many years prior to his death in 1839. The collection, unfortunately, can no longer be considered accessible: many of its treasures were bequeathed by the cardinal to the town of Ajaccio, in Corsica, and the remainder were ordered to be sold. The palace is now the residence of Cardinal Mezzofanti, whose extraordinary attainments as a linguist are noticed in the description of the University of Bologna, at p. 35: those only who have the honour of his acquaintance can know his many estimable qualities, or appreciate the extent of his acquired learning.

Palazzo Farnese, the property of the King of Naples, begun by Paul III., while Cardinal Farnese, from the designs of Antonio Sangallo, and finished by his nephew, Cardinal Alessandro Farnese, under the direction of Michael Angelo (1526). The façade of the Strada Julia and the gallery were added by Giacomo della Porta. The architecture of this palace is beyond all doubt the finest in Rome; but it loses much of its interest when we know that the immense blocks of travertine of which it is composed were plundered from the Coliseum, of whose ruin, says Gibbon, "the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." The piazza, adorned with two handsome fountains, is arranged in such a manner that the palace is seen to great advantage. The granite basins of the fountains, 17 feet in length and 4 in depth, were found in the Baths of Caracalla. On entering the palace the immense size of the blocks of travertine, and the precision with which they are fitted, never fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by Vignola on the original plan of Sangallo, is worthy of the best times of ancient architecture. All the upper part of the building, with the imposing entablature, are by Michael Angelo. In the portico is the celebrated sarcophagus of Parian marble, found in the tomb of Cæcilia Metella. The palace was formerly remarkable for its fine collection of statues, but all that were worth removing have been sent to Naples. The frescoes of *Anni-*

bale Caracci and his scholars are the great attraction of the *Gallery*. These fine works occupied no less than eight years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on horseback. The other subjects are,—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinth; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Domenichino*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo flaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a satyr; Salamis and Hermaphroditus; Syrinx and Pan; Leander guided by Cupid swimming to meet Hero. The eight small subjects over the niches and windows are by *Domenichino:* they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; his deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. In another apartment, called the *Gabinetto*, very rarely shown, are other frescoes by *Annibale Caracci;* on the roof is an oil-painting of Hercules on the cross-road (between Vice and Virtue), a copy of a picture by this master, which has been removed to Naples. The frescoes are,—Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of Ætna; Ulysses and Circe; Ulysses passing the island of the Syrens; Perseus and Medusa; Hercules and the Nemæan Lion. Other rooms are painted in fresco by *Daniele da Volterra, Taddeo Zuccari, Francesco Salviati,* and *Vasari,* but they are not shown to the public. The principal subjects represent the signing of the treaty of peace between Charles V. and Francis I., and the dispute between Luther and the papal nuncio Cardinal Cajetan. The colossal group of Alessandro Farnese, crowned by Victory, with the Scheldt and Flanders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine.

The *Farnesina,* also the property of the King of Naples, built in 1506 by Agostino Chigi, the famous banker of the sixteenth century, from the designs of Baldassare Peruzzi. It is celebrated for its frescoes by *Raphael* and his scholars, *Giulio Romano, Francesco Penni, Giovanni da Udine,* and *Raffaele del Colle.* The whole were repainted and much injured by Carlo Maratta, so that although we still have the designs of the illustrious master, the original colouring has disappeared. I.—The large hall facing the garden; the ceiling represents the story of Psyche, drawn by *Raphael,* and mostly executed by his scholars. 1. Venus showing Psyche to Cupid. 2. Cupid showing Psyche to the three Graces; the nearest of the Graces is supposed to be by Raphael's own hand. 3. Juno and Ceres interceding with Venus in behalf of Psyche. 4. Venus in her car hastening to claim the interference of Jupiter. 5. Venus before Jupiter praying for vengeance against Psyche. 6. Mercury sent to publish the order of Jupiter. 7. Psyche, borne by genii, with the vase of paint given by Proserpine to appease the anger of Venus. 8. Psyche presenting the vase to Venus. 9. Cupid complaining to Jupiter of the cruelty of his mother, one of the most graceful compositions of the series. 10. Mercury carrying Psyche to Olympus. On the flat part of the ceiling are two large frescoes, one representing the judgment of the gods on the appeal of Cupid; the other, the marriage of Cupid and Psyche. In the lunettes are graceful figures of young Cupids, with the attributes of different divinities who have acknowledged the power of love. II. *Room of the Galatea.*—In the exquisite composition from which this room

derives its name, Galatea is represented in her shell, drawn by dolphins, surrounded by tritons and nymphs, and attended by genii sporting in the air, the whole characterised by a grace and delicacy of feeling which bespeak the master-hand. With the exception of the group on the right of Galatea, it is entirely painted by *Raphael.* The frescoes of the roof, representing Diana in her car, and the fable of Medusa, are by *Daniele da Volterra, Sebastian del Piombo,* and *Baldassare Peruzzi.* It is said that when first painted their effect was so good, that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might touch them. In one of the lunettes is a colossal head, sketched in charcoal, by *Michael Angelo.* It is said that the great painter had paid a visit to Daniele da Volterra, and that after waiting for some time to no purpose, he adopted this agreeable mode of apprising Daniele of his visit. III.—In the upper story is a hall with architectural paintings, by *Baldassare Peruzzi.* The Forge of Vulcan, and the large frieze, are attributed to *Giulio Romano:* the Marriage of Alexander and Roxana, and the Family of Darius at the feet of Alexander, are graceful works of *Sodoma* (Gianantonio Razzi). The Farnesina palace acquired great celebrity during the reign of Leo X. as the residence of the wealthy banker, Agostino Chigi. He was a liberal though somewhat ostentatious patron of literature and the arts, whose chief pride was the exhibition of princely magnificence not only as the Mecænas of his time, but as the great Amphitryon of Rome. The first Greek book printed at Rome, the celebrated Pindar of 1515, with the scholia, was printed in his palace by the learned typographer Zacharias Calliergus, whom Chigi brought from Venice and maintained under his own roof during the progress of the work. His celebrated entertainment to Leo X., the cardinals, and the ambassadors, in 1518, was the most costly banquet of modern times. Tizio, who was present on the occasion, tells us that the price of three fish served up at the banquet amounted to 250 crowns; and it is traditionally related that the silver plate used at the different courses was thrown into the Tiber, by Chigi's orders, as it was removed from table. The Farnesina is said to have been built purposely for the entertainment, and as a memorial of his luxury and taste. The palace afterwards became the property of the Farnese princes, and has passed, with all their other possessions, into the hands of the royal family of Naples, who have recently transferred it to the Neapolitan Academy at Rome, under the direction of Camuccini. The effect of damp on its fine frescoes is unfortunately too apparent, but it is to be hoped that their further decay will be arrested under the care of the new academy.

Palazzo di Firenze, near the P. Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of the Tuscan government, and is the residence of the consul and the pensioners of the Florentine Academy.

Palazzo Giraud, in the Borgo Nuovo, now the property of the banker Torlonia, whose entertainments to the foreign visitors, always given in this palace, have made it well known to travellers who have spent a season in Rome. It has, however, a much higher interest to English travellers as the ancient palace of the kings of England. It was rebuilt in 1506 by *Bramante,* and for many years prior to the Reformation was the residence of the English ambassador. At the Reformation it was presented by Henry VIII. to Cardinal Campeggi, and was subsequently converted into an ecclesiastical college by Innocent XII. On the removal of the college to their new quarters near the Ponte Sisto, the palace was purchased by the Marquis Giraud, who rebuilt the principal doorway as we now see it. A few years since it became the property of the Duke of Bracciano, but retains its former title, to distinguish it from the Torlonia Palace in the Piazza di Venezia. It was the residence of

Cardinal Wolsey during his last visit to Rome.

Palazzo Giustiniani, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its riches in painting and sculpture. It is built on a portion of the site of Nero's Baths, and its museum was filled with antiquities found upon the spot. But all these treasures have been dispersed, and nothing now remains but some broken statues and a few indifferent paintings, which do not repay a visit.

Palazzo Lancellotti, at the upper end of the Piazza Navona, built in 1560 from the designs of Pirro Ligorio, and esteemed one of the most characteristic works of that great architect. It has latterly become remarkable as the palace of the Philharmonic Academy.

Palazzo Lanti, close to the Cenci Palace, near the church of St. Eustachio, remarkable for its architecture by Giulio Romano, whose designs for the P. Cenci and the P. Cicciaporci have been already noticed. It was built in 1526, and contains a few antique statues, of which the most remarkable is the group placed on the fountain in the court, and supposed to represent Ino nursing Bacchus. It was formerly remarkable for the great picture of the Calumny of Apelles, painted in water colours by Federigo Zuccari, well known by an engraving, and described by Lanzi as one of the most studied of Federigo's works.

Palazzo Madama, built in 1642 by the famous Catherine de' Medici, from the designs of Paolo Marucelli. Like the Giustiniani Palace, it occupies a portion of the site of Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture and as being the official residence of the governor of Rome.

Palazzo Massimi, begun in 1526 from the designs of Baldassare Peruzzi, in a confined, irregular space which would have defied the ingenuity of any but a first-rate architect. The fine portico of six Doric columns, the double court and its pretty fountain, are entitled to be classed among the most successful efforts of modern art, and the palace is considered by most critics as Baldassare's masterpiece. It is also interesting as the last work he ever executed. It contains the celebrated Discobolus, in Greek marble, found on the Esquiline, near the fountain called the Trophies of Marius. This noble statue is supposed to be a copy of the famous bronze statue of Myron: it is one of the finest and most perfect pieces of antique sculpture in Rome. The back front of the palace, facing the Piazza Navona, is remarkable for its frescoes in grey chiaro-scuro by *Daniele da Volterra*.

Palazzo Mattei, built on the site of the Circus Flaminius by the Duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, in the first style of Maderno, and may perhaps be considered as his most successful work. It contains some interesting antiques, among which the following may be noticed:—A bas-relief of an Egyptian procession engaged in sacrifice, in green basalt; two marble stools; some reliefs from sarcophagi; statues of Minerva, Jupiter, Apollo, &c.; busts of Lucius Verus, Antoninus Pius, Alexander the Great, M. Aurelius, Commodus, and other fragments, which it would be tedious to enumerate in detail. The gallery of pictures contains a few interesting works. I.—The roof of the first room is painted in fresco by *Pomarancio*. The principal pictures are Charles I. and Charles II. of England, by *Vandyke*; Sta. Bonaventura, by *Tintoretto*; four landscapes, by *Paul Brill*. II.—The two Seasons, by *Paul Brill*; Holy Family, by the school of the *Caracci*; four pictures of dealers in fish and other eatables, by *Passerotti*. III.—The two Seasons, by *Paul Brill*, corresponding with those in the preceding room. IV.—The roof painted by *Lanfranco*. The Sacrifice of Isaac, by *Guido*. V.—The gallery; the roof painted by *Pietro da Cortona*.—*Lanfranco*. The Sacrifice of Isaac.—*Tempesta*. The Entry of Charles V. into Bologna.—*Pietro da Cortona*. The Nativity. VI.—The roof painted in chiaro-scuro, by *Domenichino*.

Palazzo Muti, near the church of the SS. Apostoli, interesting to English travellers as the residence of the Pretender James III. for many years previous to his death. In honour of the residence of the reputed king of Great Britain, it is called by Vasi a "Regio palazzo."

Palazzo Niccolini, nearly opposite Giulio Romano's Cicciaporci Palace, remarkable for its fine architecture by Giacomo della Porta (1526).

Palazzo Odescalchi, formerly the Chigi Palace, built by Cardinal Fabio Chigi from the designs of Bernini, and completed from those of Carlo Maderno: the façade is by Bernini. It is the residence of Prince Pietro Odescalchi, the learned president of the Archæological Academy of Rome.

Palazzo Orsini, formerly the P. Massimi, built in 1526 by Baldassare Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the antiquities found among the foundations, and for the vestiges of the ancient theatre, which are still traceable. The theatre is described at p. 293.

Palazzo Pamfili, in the Piazza Navona, on the left of the church of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1642. The roof of the gallery is painted in fresco, by *Pietro da Cortona*, representing the adventures of Æneas; other chambers have friezes by *Romanelli* and *Gaspar Poussin*. The palace is remarkable as the residence of the dissolute Olimpia Maidalchini Pamfili, whose adventures at Viterbo have been noticed at p. 201.

Palazzo Pontificio, the pope's palace on Monte Cavallo, one of the finest situations for a palace in Rome. The present structure was begun by Gregory XIII. in 1574, from the designs of Flaminio Ponzio, continued by Sixtus V. and Clement VIII., and completed from the designs of Domenico Fontana. It was enlarged by Paul V. on the plans of Carlo Maderno, and subsequently by Innocent X. and Clement XII. from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., who embellished and reduced it to its present form. It is the scene of all the conclaves of the Sacred College, and the new pope is announced to the people from the balcony over the principal entrance. On the first landing-place of the principal staircase is a fragment of a very beautiful fresco by *Melozzo da Forli*, originally painted on the ceiling of a chapel in the church of the SS. Apostoli. Over the door of the large chapel is a bas-relief by *Taddeo Landini*, of the Saviour washing the feet of the apostles. In this chapel, which is fitted up in the style of the *Capella Sistina*, high mass is performed on the great festivals, when the pope resides on the Monte Cavallo. In the adjoining rooms the following are the most remarkable pictures:—*Guercino*. Saul and David.—*Domenichino*. The Ecce Homo.—*Guido*. Madonna and Child.—*Spagnoletto*. St. Jerome.—*Vandyke*. The Ascension; the Three Kings.—*Vasari*. The Stoning of Stephen.—*Schidone*. A Madonna.—*Borgognone*. A battle-piece.—*Garofalo*. A sibyl. The next room contains the casts from *Thorwaldsen's* celebrated frieze of the Triumphs of Alexander, and others from Finelli's frieze of the Triumphs of Trajan, since altered to those of Constantine. The *private Chapel* of the pope, adjoining this room, is celebrated for its frescoes by *Guido* and *Albani*, illustrating the History of the Virgin. The altarpiece of the Annunciation is one of *Guido's* most admired works. In the rooms beyond are the St. Peter and St. Paul, by *Fra Bartolommeo*; the St. George, by *Pordenone*; and the Christ disputing in the Temple, by *Caravaggio*. The gardens, a mile in circuit, are stiff and formal, in spite of the statues and fountains. Among its curiosities is an organ played by water. The casino, designed by Fuga, is decorated with frescoes by *Orizonte*, *Pompeo Battoni*, and *Giovanni Paolo Panini*; two views of the Piazza of Monte Cavallo, and the Piazza of S. Maria Maggiore, by the latter artist, are much admired.

Palazzo Rospigliosi, built in 1603

by Cardinal Scipione Borghese, from the designs of Flaminio Ponzio, on a portion of the site of the Baths of Constantine. It was formerly the palace of Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin, who enlarged it from the designs of Carlo Maderno. It remained from that time until 1704 the residence of the French ambassadors, and finally passed into the Rospigliosi family. The casino of the garden contains the famous *Aurora of Guido*, one of the most popular frescoes in Rome; Aurora is represented scattering flowers before the chariot of the sun, drawn by four piebald horses; seven female figures in the most graceful action surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. The other works of art lose their interest by the side of this fresco. In the same casino are the frieze by *Tempesta*, landscapes by *Paul Brill*, a statue of Diana, and a bronze horse found in the ruins of the Baths. In the adjoining rooms are,—I. The Expulsion from Paradise, by *Domenichino;* the Death of Samson, by *Lodovico Caracci;* the Head of *Guido*, by himself; and the Sophonisba, by *Calabrese*. II.—The Triumph of David, by *Domenichino;* thirteen pictures of the Saviour and the twelve Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da Volterra;* the Andromeda, by *Guido;* Diana and Endymion, by *Albani;* Lot's Daughters, by *Annibale Caracci;* Job's Friends, by *Guercino;* the Nativity, by *Perugino* (?); St. John the Evangelist, by *Leonardo da Vinci* (?); a portrait of Calvin, by *Titian;* landscapes, by *Claude; N. Poussin, Paul Brill;* and busts of Cicero, Seneca, Hadrian, Septimius Severus, &c; the bust of Scipio Africanus in basalt, said to have been found at Linternum. In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths, and probably not older than the time of Constantine.

Palazzo Ruspoli, in the Corso, built in 1556 by the Rucellai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps of white marble, built by Martino Lunghi (1580) for Cardinal Gaetani, is considered the finest construction of this kind in Rome. The ground floor is entirely occupied by the *Café Nuovo*, a kind of aristocratic *réunion* of the most eminent literary characters of Rome (p. 250).

Palazzo Sacchetti, in the Via Julia, built by Antonio Sangallo for his own residence, early in the seventeenth century, and completed by Nanni Bigio. The design is very beautiful, and is much admired. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palace and its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, and made them the foundation of the present museum. The palace bears the arms of Pope Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est*, a grateful record of Sangallo's obligations to the pope, who first discovered his genius and encouraged it by his constant patronage.

Palazzo Sciarra, built in 1603 by Flaminio Ponzio, with a marble doorway in the Doric style, attributed to Vignola. The gallery is small, but has the rare advantage of containing few inferior works, and is in this respect the most select gallery in Rome. Many of the best pictures were formerly in the Barberini collection.—I. *Garofalo*. Christ and the Woman of Samaria.—*Giovanni Bellini*. Madonna and Child.—*Pietro Perugino*. St. Sebastian.—*Gherardo della Notte*. The Sacrifice of Isaac.—*Giulio Romano*. The Fornarina.—*Titian*. Madonna and Child, very beautiful.—*Bassano*. Holy Family; Deposition from the Cross.—*Albani*. A Madonna.—*Carlo Maratta*. Full-length portrait of Cardinal Bar-

berini. II.—Several fine landscapes: one by *Paul Brill;* three by *Claude;* two by *Fiammingo;* two by *Both;* and one by *N. Poussin.* III.—*Andrea Sacchi.* Intoxication of Noah.—*Leonello Spada.* The Flagellation.—*Baroccio.* Deposition from the Cross.—*Fiammingo.* The Saviour between Angels.—*Guercino* (?). Samson.—*Guido.* Moses.—*Albani.* Holy Family.—*Albert Durer* (?). Madonna with Saints. IV.—*Leonardo da Vinci* (?). Vanity and Modesty, one of Leonardo's most beautiful pictures, powerfully coloured, and very highly finished.—*Caravaggio.* The Cheating Gamblers: one of many repetitions of the subject, but the best of the series.—*Agostino Caracci.* Conjugal Love.—*Guido.* The Magdalen.—*Guercino.* St. James.—*Albert Durer* (?). Death of the Virgin.—*Garofalo.* Adoration of the Magi.—*Titian.* Portraits of himself and family; a female portrait, powerfully coloured.—*Guido.* The Magdalen "delle radici."—*Guercino.* St. Jerome, St. Mark, St. John.—*Raphael.* Portrait of a violin player, an undoubted work of the great painter, inscribed with the date 1518.—*Giorgione.* Head of St. John the Baptist.—*Fra Bartolommeo.* The Madonna and Saviour, with St. John.

Palazzo Sora, near S. Maria della Pace, interesting as the design of Bramante. It was built by this illustrious architect in 1505 for the Fieschi family, from whom it passed to the Dukes of Sora, princes of Piombino. It has latterly been occupied as barracks for the troops.

Palazzo Spada, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, the scholar of Daniele da Volterra. It was decorated by Borromini, who has left in one of the courts a proof of his capricious taste in the fantastic colonnade of Doric columns, constructed for the sake of its perspective. The great treasure of this palace is the celebrated *Statue of Pompey,* a colossal figure holding the globe, found, as we have elsewhere remarked (p. 294), in the Vicolo de' Leutari, near the Cancelleria, in 1553. This noble figure has been regarded for about 300 years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." We are told by Suetonius that Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was first brought to light the head was lying under one house and the body under another; and Flaminius Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. The disputes and scepticism of the antiquaries has led, as usual, to abundant controversy on its authenticity, but after having been called Augustus, Alexander the Great, and an unknown emperor by successive critics, the ancient faith has been triumphant, and it is likely to preserve the title of the Spada Pompey long after its critics have been forgotten.

"And thou, dread statue! yet existent in
The austerest form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a scene?"

In a note to this passage of Childe Harold, Sir John Hobhouse examines the evidence on the authenticity of the statue. "The projected division of the Spada Pompey," he says, "has already been recorded by the historian of the Decline and Fall of the Roman Empire. Mr. Gibbon found it in the memorials of Flaminius Vacca; and it may be added to his mention of it, that Pope Julius III. gave the contending owners 500 crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilised age this statue was exposed to an actual opera-

tion; for the French, who acted the Brutus of Voltaire in the Coliseum, resolved that their Cæsar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration; but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Cæsarian ichor in a stain near the right knee; but colder criticism has rejected not only the blood, but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winckelmann is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the 'hominem integrum et castum et gravem,' than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey. The objectionable globe may not have been an ill-applied flattery to him who found Asia Minor the boundary, and left it the centre of the Roman empire. It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered. Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the Vicolo de' Leutari, near the Cancellaria; a position corresponding exactly to that of the Janus before the basilica of Pompey's Theatre, to which Augustus transferred the statue after the *curia* was either burnt or taken down. Part of the Pompeian shade, the portico, existed in the beginning of the fifteenth century, and the *atrium* was still called *Satrum*. So says Biondus. At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth." Among the other antiques of this palace, the most remarkable are the sitting statue of a philosopher (Antisthenes?), and the eight beautiful bas-reliefs which formed the stairs of St. Agnese fuori le Mure, where they were discovered in the last century, with the sculptured side downwards. The *Gallery* has a small collection of pictures. I.—*Guercino*. David with the head of Goliath. —*Caravaggio*. A female holding a compass.—*Annibale Caracci*. The Caritas Romana (p. 283). II.—*Guido*. Judith with the head of Holofernes; Lucretia. —*Salvator Rosa*. Head of Seneca.—*Leonardo da Vinci* (?). Christ disputing in the Temple.—*Teniers*. A landscape. —*Albani*. Time unveiling Truth.—*Michaelangelo de' Bambocci*. The Revolt of Masaniello in the market-place at Naples. III.—*Paolo Veronese*. Beatrice Cenci.—*Guercino*. Dido, one of the finest pictures in the collection.—*Gherardo della Notte*. Christ before Pilate. IV.—*Titian*. Portrait of Paul III.—*Guido*. Portrait of Cardinal Spada; the Flight of Helen. — *Correggio* (?). Two heads of boys.—*Guercino*. Magdalen.—*Mantegna*. Christ with saints. *Albert Durer*. St. Jerome.—*Caravaggio*. A female musician; St. Anne and the Virgin.

Palazzo Torlonia, built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by the late Giovanni Torlonia, the banker, afterwards duke of Bracciano. All its collections date from this period, and the principal works it contains are the productions of modern artists. The ceilings of the rooms are painted by *Camuccini*, *Pelagi*, and

Landi; and in a cabinet built for the purpose is *Canova's* statue of Hercules throwing Lycas into the sea. The present duke has shown considerable taste in the recent arrangements and decorations, and has made important additions to the gallery of pictures, which contains a few good paintings interspersed with the usual amount of indifferent works. It is rather the foundation of a gallery than one which will bear a comparison with those of the older palaces of Rome. The P. Torlonia in the Trastevere, formerly the *P. Giraud*, is noticed under that head.

Palazzo di Venezia, at the extremity of the Corso, the ancient palace of the republic, built in 1468 by Paul II., a Venetian, from the designs of Giuliano da Majano. The materials, like those of the Farnese Palace, were plundered from the Coliseum. It is not remarkable for any works of art, but is historically interesting as the residence of several popes, of the duke of Ferrara, Borso d'Este, and of Charles VIII. of France, on his passage through Rome to complete the conquest of Naples. The palace was conferred by Pius IV. on the republic of Venice, because it was the first power that admitted the Council of Trent. It remained in the possession of the republic until the period of its fall, when it passed to the emperor of Austria. Its battlemented walls give it the air of an old feudal fortress. It is now the residence of the Austrian ambassador.

Palazzo Vidoni, formerly the *P. Caffarelli* and *P. Stoppani*, near the church of S. Andrea della Valle, interesting as the most important building designed by *Raphael* in Rome (1513). The upper part is a subsequent addition, and harmonises badly with the simple solidity of the ground plan. At the foot of the stairs is a statue of Marcus Aurelius. Among the other antiques are the fragments of the *Fasti Sacri*, the Calendar of Verrius Flaccus, found in the last century at Palestrina by Cardinal Stoppani, and illustrated with great learning by the late Professor Nibby.

HISTORICAL HOUSES.—The attractions offered to the traveller by the princely palaces and museums of Rome too frequently distract attention from the unobtrusive houses identified with the memory of great names in the history of art. The first in interest is the

House of Raphael, situated in the Via Coronari, No. 1245, on the left hand, towards the Piazza di Panico, a small piazza near the Ponte di S. Angelo. In this house the great painter resided for many years before he purchased Bramante's beautiful palace in the Borgo Nuovo (see P. degli Convertiti). It is the very house with which he endowed the chapel in the Pantheon, beneath which his ashes still repose. It was renovated and partly rebuilt in 1705, when Carlo Maratta painted on the façade a portrait of Raphael in chiaro-scuro. This interesting record is now almost effaced, and it is said that the house itself is not applied to the purpose indicated in the will. We are at a loss to comprehend the reason why the Romans, alive on all occasions to the beauties of art, should feel indifference to the residence of the greatest artist who enriched their city with the miracles of his matchless genius.

House of Pietro da Cortona.—In the little street called the Via Petacchia, near the Tomb of Bibulus, is this interesting house, built and inhabited by Pietro da Cortona. His skill and judgment in architecture are shown even on the small scale on which his house is constructed; the windows, the door, the portico, and the little court are of the Doric order, and still exhibit many traces of the peculiar taste of this very estimable artist.

House of Bernini, near the Barberini Palace. The house inhabited by Bernini deserves honourable mention. We are indebted to him for some fine works of architecture and sculpture; and notwithstanding the exaggeration which he introduced into both these branches of art, we must not make him responsible for the decay of taste or for the errors of his successors. The palace still contains his semi-colossal statue of Truth,

and deserves to be distinguished by an inscription.

House of the Zuccari.—At the extremity of the Via Felice is the house formerly called the Palazzo della Regina di Pologna, in commemoration of Maria Casimira queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zuccari as their private residence. The interior was adorned by Federigo with frescoes, representing, as Lanzi tells us, "portraits of his own family, conversazioni, and other curious and novel subjects, executed with the assistance of his scholars, and with very little care; in which, more than in any of his other works, he appears a trifler—the fitting leader of a degenerate school." A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it has become remarkable for a higher class of frescoes, painted in one of the upper chambers by some of the most eminent German artists of our own time. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Overbeck;* the scene with Potiphar's wife, by *Ph. Veit;* Jacob's Lamentation, and the Interpretation of the Dream in prison, by *W. Schadow;* the Interpretation of the King's dream, &c., by *Cornelius;* the seven years of plenty, by *Ph. Veit;* the seven years of famine, by *Overbeck.*

House of Poussin, in the little Piazza della Trinità, No. 9, near the Trinità de' Monti, recently occupied by an English family. For nearly forty years this house was occupied by Nicholas Poussin. Many of the great painter's most interesting letters are dated from it, and he died there at an advanced age in 1665. The Pincian is identified with the names of the most celebrated landscape-painters. Immediately opposite the house of Poussin is the *House of Claude Lorrain;* and that of *Salvator Rosa* is not far distant.

House of Conrad Sweynheim.—Adjoining the Palazzo Massimi is the house in which the celebrated Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had previously been settled at Subiaco; but in consequence of a disagreement with the monks they migrated to Rome in 1467, and had the honour of establishing in this city the second printing press in Italy. The imprint of their works specifies the locality as "in domo Petri de Maximis." The *De Oratore* of Cicero and the *Urbs Dei* were printed there in the first year of their establishment. The house was restored about 1510 by Baldassare Peruzzi.

PRIVATE COLLECTIONS.—There are a few private Collections in Rome which are not inferior in interest to those of many of the palaces. They are shown to strangers with great liberality, but it is of course necessary to apply for permission beforehand.

Museo Campana, near the Monte di Pietà.—The museum of Cavaliere Campana is of great value to the student of Etruscan antiquities. It has been created entirely by this gentleman, and nearly all its important objects were found on his own property, and excavated under his personal superintendence. It is always gratifying to the intelligent traveller to find a museum of so much interest in the possession of a gentleman who thoroughly appreciates its historical importance. It consists of several valuable collections. The cabinet of *Coins* contains a most instructive series of Etruscan, Consular, and Imperial examples, in bronze and silver; medals of Magna Græcia, Sicily, and various cities of Greece in silver and in gold, all in the highest state of preservation, and most of them as yet inedited. Those in gold and silver amount to many hundreds, and those in bronze are not far short of four thousand. It would be difficult to find a more complete collection in any museum in Italy, and it is by far the most extensive in Rome. It has been many years in progress, and has been formed partly from the numismatic collections of the Albani family, from those of Cav. de'

Rossi, the Avvocato Tomassini, the Gabrielli, Rucci, and other private cabinets, and partly from the excavations in the Etruscan tombs on Cav. Campana's property. The collection of Etruscan antiquities comprises an unique series of *sarcophagi*, and statues in terra-cotta of the size of life, found for the most part in the tombs of Tarquinii and Tuscania: the sarcophagi, painted in various colours, are unrivalled in size, in form, and in the figures and bas-reliefs for which they are remarkable. The *Roman terra-cottas*, from their beautiful style and perfect imitation of Greek art, are the object of general admiration. The novelty of the subjects and compositions, the variety and number of the examples, their fine designs and workmanship, make this cabinet equal if not superior to any collection of antique plastic works hitherto brought together. The collection of *Etruscan jewellery*, formed during the latest discoveries in the tombs, contains some exquisite specimens of ancient art in gold and other ornaments; the earrings in the form of genii, the necklaces of scarabæi, the filagree brooches, and the chains for the neck, surpass the finest productions of Trichinopoly and Genoa. One of the most remarkable objects in this cabinet is the superb scarabæus of sardonyx, with an engraving representing Cadmus conquering the dragon. All these works exhibit a refinement of taste and an elaborate delicacy of execution, which is not excelled and scarcely equalled by the handicraft of modern times. The next room is decorated with *ancient frescoes*, found by Cav. Campana in the progress of his excavations in various parts of the contorni of Rome. One of these is of peculiar rarity and value both as a work of art and as an historical monument: it contains numerous figures, with the names and respective conditions of each person inscribed in Greek characters. The collection of *ancient bronzes* contains a fine series of Etruscan and Roman specimens in the highest state of preservation. In the cabinet of *glasses* are numerous ollæ, phials, vases, and other antique glass vessels of new and beautiful forms, and of extraordinary magnitude. The first in interest and value are the three elegant tazze of blue, white, and yellow glass, each mounted on a stand of gold filagree, precisely as they were taken from the tomb. The last collection of this museum, so honourable to Cav. Campana's spirit and intelligence, and so rarely found in the residence of a private gentleman in any part of Europe, has been removed to his villa on the slopes of the Cælian, near the Coliseum. It contains an interesting series of cinerary urns and vases, with several busts and statues. Most of the inscriptions are entirely new, and as yet inedited.

Gallery of Cav. Camuccini.—The house of this well-known painter contains a small but interesting collection, which is open to the public on Sundays, from 12 to 2. Among the most remarkable works are the following:—*Raphael.* Three very beautiful paintings; two of them are saints, and the third a Madonna and Child.—*Giulio Romano.* Portrait of Michael Angelo.—*Titian.* Venus and Adonis; a landscape, with the Olympus added by *Giovanni Bellini.*—*Andrea del Sarto.* A portrait.—*Domenichino.* Susanna.—*Claude.* A sunset on the sea.

Gallery of Cav. Thorwaldsen.—The private residence of this great sculptor is remarkable not only for the casts from many of his finest works, but also for an interesting collection of paintings by the most eminent modern artists who have been resident at Rome during his own sojourn of twenty-five years. It is impossible to imagine a more charming gallery, when we know that many of the works it contains were commissions given as encouragements to artists who were entirely indebted to his patronage for their subsequent success, and that others are memorials of private friendships formed at an early period of their career with fellow-students, who have since risen to the highest honours of their profession in the great capitals of Germany. Among these works of both classes are

several fine and characteristic paintings by *Overbeck, Cornelius, W. Schadow, Koch, Carstens, Welter, Meier, Kraft*, &c. The names of *Sanguinetti* and other Italian painters show the liberality of this excellent man to artists unconnected with him by any national ties. As a further proof of this remark we may mention a circumstance which will, we are sure, be gratifying to British travellers. On our last visit to Thorwaldsen we heard him assure our countryman, Thomas Dessoulavy, that he should not consider his collection complete until it possessed a landscape from the hand of that very admirable painter. The history of Thorwaldsen's career at Rome is not less remarkable than that of Canova, for a high-minded feeling of brotherhood towards all whom Art has united in her pursuit, and there are few instances where a man of equal eminence has been able to boast of such "troops of friends" who delight to do him honour.

ARTISTS' STUDIOS.— Among those characteristics of Rome which are capable of affording the highest interest to the intelligent traveller, we know none which possess a greater charm than the studios of the artists. Travellers in general are little aware of the interest they are calculated to afford, and many leave Rome without making the acquaintance of a single artist. In the case of English travellers, in particular, this neglect is the more inexcusable, as many of the finest works of our countrymen in Rome are to be found in the most celebrated private galleries of Great Britain. The instruction to be derived in the studios of these gentlemen is unquestionable, and is afforded on all occasions in the most obliging manner. Those who have any feeling for art will not neglect the resources so abundantly placed within their reach. We have already adverted to the cordial feeling with which the artists of all nations pursue their studies at Rome. It is an agreeable surprise to all who visit it for the first time to find the artists of so many countries living together on such amicable terms. It gives the finest impression of the arts they profess, when we see that they have such influence over the professors as to unite them in bonds of friendship, whatever may be the diversity of their national customs, or of their tastes in art. In regard to the native artists, and particularly those who are famous as landscape painters, it is an extraordinary fact, that although in Rome the colouring of nature is so beautiful, colour is the point in which they do not generally excel.

Sculptors.—Cav. Thorwaldsen, Casa Buti, on the Pincian, and the Piazza Barberini. There is no sculptor in Rome, perhaps not in Europe, who has acquired so much fame as Thorwaldsen. This is no doubt to be attributed to his extraordinary power in uniting art and nature, the greatest difficulty of sculpture. The same combination is seen in the outlines of our own Flaxman, but Thorwaldsen has carried it through every department in the grandest style of art. The works of his old age not only confirm his fine taste, but present still greater perfection than those by which his fame was first established. — *John Gibson*, R.A., No. 6, 7, Via della Fontanella. First among our countrymen resident at Rome is this distinguished sculptor, who merits the high praise of having united the styles of the two greatest sculptors of modern Rome, Canova and Thorwaldsen: his works are imaginative and learned, and embrace both the heroic and pastoral styles with equal excellence.—*Wyatt*, No. 11, Via della Fontenella, in his sculpture emulates the milder style of character and expression which prevails, if a comparison may be allowed between the sister arts, in the paintings of Raphael: he applies this style to Greek art, and produces statues inferior to others in grandeur, but surpassing all in loveliness.—*Macdonald*, No. 6, Corso. In addition to some imaginative works of the highest class, Macdonald has obtained more fame for the truth and beauty of his busts than any artist in Rome, and his studio always bears satisfactory evidence of

the extent of his popularity.—*Tenerani*, No. 33, 34, Via delle Colonnette, and No. 40, Piazza Barberini. Tenerani's style of sculpture is in the finest dramatic taste, combined with deep feeling for nature. He is decidedly the greatest Italian sculptor now living, uniting the beautiful forms of nature with the charms of Greek art.—*Tadolini*, No. 105, Via Babuino, a Bolognese sculptor, very popular in Italy.—*Wolf*, Via Felice. The works of this Prussian artist belong to the school begun by Thorwaldsen: they show great originality and remarkable power of execution.—*Finelli*, No. 47, Via di S. Niccolo di Tolentino. In the present state of sculpture the vigorous genius of Finelli would make him the first in his peculiar line; but he is occasionally unequal, sometimes producing works which rival ancient Greece, and at others not coming up to the standard of modern Italy.—*Bienaimé*, No. 5, Piazza Barberini, continues to dwell on the beautiful fable of Psyche, and treats his favourite subject with fine form and execution.—*Cav. Fabris*, No. 130, Via Felice, one of the directors of the Vatican Museum, has acquired some reputation for his busts and monuments. Cav. Fabris took casts of the skull and right hand of Raphael when the tomb in the Pantheon was opened in 1833, and preserved some of the metal rings and points by which the shroud was fastened (p. 288).—*Hogan*, No. 12, Vicolo degli Incurabili, excels in subjects of religion.—*Gott*, No. 155, Via Babuino, remarkable for his execution of animals.—*Fred. Thrupp*, near the Palazzo Borghese, an English artist of great promise, and originality of style.—*W. Theed*, No. 9, Vicolo degli Incurabili, another of our countrymen who has distinguished himself in the higher walks of sculpture.

Painters.—*Baron Camuccini*, No. 4, Via del Greco, stands the foremost in historical painting. His works are remarkable for classical taste and force in drawing: his colouring is occasionally unequal to the power of his compositions.—*Overbeck*, No. 16, Via Margana. This eminent German was one of the first masters of the modern school who recurred to the simple style of the early Italian painters. His subjects are chiefly of a religious character, and are thus particularly adapted to the pure devotional feeling which characterises the period of art which he has adopted as his model.—*Agricola*, Palazzo Giustiniani, has great popularity among the Italians: his style is formed on the school of Raphael Mengs, and consequently presents a mixture of the qualities of various painters. His altar-pieces are free from faults, even to tameness, and in this peculiar style he is not surpassed by any artist of modern Italy.—*Penry Williams*, No. 12, Piazza Mignanelli. No artist is entitled to more honourable mention than Penry Williams: his style is peculiarly his own; his feeling for every thing that is beautiful in nature is combined with the most delicate yet powerful execution, and he is without doubt the first in what the Italians call "Quadri di genere."—*Thomas Dessoulavy*, No. 41, Via della Croce. Unfortunately for English art, Dessoulavy is one of the rare examples of an historical landscape-painter: his great merits are well known to admirers of this beautiful branch of art, and have been honoured with the highest praise by the first German critics. No artist in modern times has invested the ruins and classical scenery of Rome with so great an interest; no one has so thoroughly realised the glowing landscapes of Tivoli, or the grand forest scenes of the Borghese gardens. His style, which is entirely original, shows infinite learning in Italian composition, and has great force in effect.—*Reinhart*, No. 49, Via delle Quattro Fontane, the first German historical landscape-painter, the Nestor of the Roman artists. In December, 1839, he had completed a residence in Rome of half a century, and his jubilee was celebrated with an enthusiasm which none but German artists can imagine. His severe style somewhat detracts from the pleasure of his colouring; but all his works are powerful in composition, and

are highly praised by the German critics.—*Marinoni*, Via di Gesù e Maria, an Italian landscape-painter of great merit, far beyond his countrymen in colour and effect.—*Minardi*, Palazzo Doria, considered the first draughtsman in Italy. His Madonnas have given him a high reputation in the milder region of art.—*Marco*, a German landscape-painter, celebrated for his imaginative compositions, executed with extraordinary minuteness of detail.—*Podesti*, Palazzo Pentini, in great esteem as an historical painter: he is, perhaps, rather melodramatic than historical, and excels in mythology and romance.—*Catel*, No. 9, Piazza di Spagna, the Prussian landscape-painter, excellent in his views of Naples, which only want a richer colouring to make them perfect.—*Vallati*, Via Margutta (?), the first painter of wild boars in Italy: his great experience as a *cacciatore* (p. 252) particularly qualifies him for this difficult class of subjects.—*Meyer*, Via Pinciana, a Danish painter of comic subjects: his studies of the Italian character in its comic features are quite unrivalled: every line is true to nature, and the dry humour which pervades his works is admirably expressed.—*Newbold*, 107, Via Sistina, an English landscape-painter of considerable merit.—*Edward Lear*, Via Felice, another English artist of great promise; a series of lithographic drawings, lately published in London from his sketches, show his skill in Roman landscape and composition.—*Cromek*, Via Felice, the first architectural artist in water-colours, celebrated for his drawings of the Italian cathedrals.—*Canevari*, Palazzetto Borghese, the best portrait-painter in Rome, often considered to approach the charms of Vandyke in colouring and taste.—*Cavalleri*, No. 49, Via Margutta, also to be noticed as a fashionable portrait-painter.—Among the copyists of the old masters, the most eminent is the *Cav. Chatelain*, No. 26, Via Ripetta, whose copies of the principal pictures in the Roman galleries are well known in England. Another able copyist is *Giuseppe Mazzolini*, whose works are also popular among British travellers.—As an *historical engraver*, one of the best is *Folo*, No. 13, Piazza di Spagna, who pursues the peculiar walk of art in which his father was for many years distinguished. Their burin has diffused the knowledge of some first-rate pictures.

Colleges and Academies.

Collegio della Sapienza, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by Boniface VIII., who added the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the produce of various articles of excise. The present building was begun by Leo X. from the designs of Michael Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, sustained in the lower story by Doric and in the upper by Ionic pilasters, was built by this able architect. The church and its spiral cupola are in the most fantastic style of Borromini. The university derives the title of the *Sapienza* from the inscription over the principal entrance, *Initium Sapientiæ timor Domini*. Its organisation was entirely remodelled by Leo XII. in 1825, and placed on a level with that of the other universities of Italy. The bull containing the decree, conferred upon it and the University of Bologna, the rank of the two primary universities of the Papal States. It is governed by a cardinal high chancellor, and by a rector chosen from the advocates of the Consistory: it has five colleges, appropriated to theology, law, medicine, natural philosophy, and philology. The number of professors is forty-two, five of whom are attached to the college of theology, seven to the college of law, thirteen to the college of medicine, eleven to that of natural philosophy, and six to that of philology. All their lectures are gratuitous, their salaries

being fixed and paid by the government. The number of students is seldom less than 1000. Attached to the university is a *Library*, founded by Alexander VII., and liberally increased by Leo XII. It is open daily, with the exception of Thursdays, from 8 to 12, and for two hours in the afternoon. The *Museum* contains a cabinet of minerals, an extensive series of geological specimens illustrative of Brocchi's work on the 'Suolo di Roma,' a collection of fossil organic remains of the environs of Rome, a small collection of zoology and comparative anatomy, and a cabinet of gems formed by Leo XII. On the ground floor of the university are the *Scuole delle Belle Arte*, directed by the eleven professors of the Academy of St. Luke, who give lectures in painting, sculpture, architecture, perspective, decorative painting, anatomy, mythology, and costume. On the third floor is the School of Engineers, founded by Pius VII. Dependent on the university is the *Botanic Garden*, adjoining the Salviati Palace, in the Trastevere. It has received many important accessions of rare plants within the last few years, but is still susceptible of great improvement. Many of the professors of the Sapienza are celebrated throughout Italy for the high character of their attainments, and the reputation of a few is not confined to Europe. Nothing can exceed the courtesy with which the literary and scientific men of Rome are ready to impart their knowledge to strangers; and their society adds considerably to the interest of the traveller who is capable of enjoying it. As a proof that mind is not without its resources at Rome, we may adduce the names of many distinguished men who rank in the first class of European literature and science:—in philology we may mention Cardinal Maï, the discoverer of the Palimpsests of Cicero; Sarti, the celebrated Hebraist; Lanci, the Arabic scholar; Laureani, the librarian of the Vatican, well known by his Latin letters; and Cardinal Mezzofanti, whose polyglot acquirements we have noticed in the description of Bologna. In mathematics we may cite Pieri, Venturoli, Cavalieri, and Sereni; in natural philosophy, the Padre Pianciani and Bonelli; in natural history, the Prince of Canino, better known by his scientific cognomen of Charles Lucien Buonaparte (p. 441), and Metaxà, the professor of zoology and comparative anatomy; in mineralogy, Monsignore de' Medici-Spada, already mentioned at p. 313; in moral philosophy, Mastrofini and Pacetti; in political economy, Morichini; in astronomy, Conti, Ricchebach, and Barlocci; in anatomy, Pietro Lupi; and in medicine, De Matthaeis.

Collegio Romano, built in 1582 by Gregory XIII., from the designs of Bartolommeo Ammanati. The course of instruction, which is entirely directed by the Jesuits, embraces the learned languages, theology, rhetoric, and different branches of natural philosophy. Attached to the college are an observatory, a library, and the museum founded by the learned Father Kircher. The observatory is under the direction of the Padre Pianciani. The library contains some Chinese works on astronomy collected by Jesuit missionaries, and some editions of the classics with notes by Queen Christine of Sweden. It was formerly celebrated for its literary treasures, but many of the most valuable works have disappeared. The museum of Father Kircher contains a curious collection of antiquities and other objects, many of which are more interesting as curiosities than from their scientific value. The cabinet of medals contains a complete series of Roman and Etruscan coins, and the most perfect known collection of the Roman *As*. These have recently been arranged by P. Marchi on an original and ingenious system, showing the relations of the early cities of Italy. So far as the coins have yet been identified, the researches of P. Marchi have established the existence of forty distinct coinages prior to the foundation of Rome. The Etruscan antiquities of the museum were long considered unique, but the Gregorian collection in the Vatican has now thrown

them into the shade. The most interesting object is the famous *Cista Mystica*, a cylindrical vase and cover of bronze, ornamented with exquisite engravings of the Argonautic expedition; the upright figures on the lid are beautifully worked. Among the other specimens of Etruscan workmanship are chains, bracelets, necklaces, and other ornaments. The bronzes and terra-cottas are also interesting, but do not require a particular description. Among the curiosities is the sword of the Constable de Bourbon, of Indian steel, bearing his name on the blade and that of two Italian generals, to whom it had previously belonged.

Collegio de Propagandâ Fide, in the Piazza di Spagna. The establishment of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return and spread the Catholic faith among their own countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. The celebrated printing-office established here by this pontiff is rich in Oriental characters, and has produced many works of great typographical beauty. The annual examination of the pupils, which takes place in September, is an interesting scene, which few travellers who are then in Rome omit to visit.

Academy of St. Luke.—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the *Confraternità* of painters with the church adjoining, formerly dedicated to St. Martin. The academy is composed of painters, sculptors, and architects, who direct the schools of the fine arts. In the apartments are preserved several works of art, which will repay a visit. Among these are landscapes by *Gaspar Poussin* and *Salvator Rosa;* a beautiful picture of St. Luke taking the portrait of the Virgin, attributed to *Raphael;* a fragment of a fresco by the same master; the Saviour with the Pharisee, by *Titian;* and the statue of Canova, by the Spanish sculptor *Alvarez*, presented as a testimony of gratitude for Canova's patronage. During the French occupation of Madrid, Alvarez offered to sell some of his works to Eugene Beauharnois, who consulted Canova on the subject. His answer was quite in accordance with his usual generosity towards the artists of all countries: "the sculptures of Alvarez," he said, "remain on sale in his studio, because they are not in mine." The collection of portraits includes, like that of Florence, a great number of artists of more or less repute; many are those of living professors. The skull so long preserved here with veneration as that of Raphael, has been proved, since the discovery of his body in the Pantheon, to be that of Desiderio de' Adjutori, a person of no reputation for genius either in art or letters. The inscription written by Bembo deserves to be recorded:—

"Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori."

Accademia Archeologica, one of the most eminent antiquarian societies of Italy, including among its members some of the most learned archæologists of Europe. It has published several volumes of transactions. The duties of permanent president are sustained by Prince Pietro Odescalchi, the representative of one of the most estimable families in Italy.

Accademia d'Arcadia.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded in 1690 by Gravina and Crescimbeni. Its laws, says Mr. Spalding, "were drawn out in ten tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled custos; the members were called shepherds; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian farm assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as

much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the purpose, the whim, and the celebrity of some among the originators, made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the eighteenth century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788, Göethe was enrolled as an Arcadian, by the title of Megalio Melpomenio; and received, under the academic seal, a grant of the lands entitled the Melpomenean Fields, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy: it still holds its meetings in Rome, listens to pastoral sonnets, and christens Italian clergymen, English squires, and German counsellors of state by the names of the heathens. It publishes, moreover, a regular journal, the Giornale Arcadico; which, although it is a favourite object of ridicule with the men of letters in other provinces, particularly the Milanese, in their Biblioteca Italiana, condescends to follow slowly the progress of knowledge, and often furnishes foreigners with interesting information, not only literary but scientific." The meetings take place every Friday in the Protomoteca of the Capitol.

Accademia de' Lincei, the earliest scientific society in Italy, founded in 1603 by Galileo, and other contemporary philosophers. It was re-organised in 1795, and is still devoted to natural history and science. The meetings are held in the upper rooms of the Palace of the Senator.

Accademia Tiberina, founded in 1812 for the promotion of historical studies, especially those relating to Rome. The meetings take place every Monday in the Palazzo Macarini.

Accademia Filarmonica, an institution of recent date, whose fine concerts afford the most agreeable proof of the increasing taste for music among the educated classes of Rome. The academy is governed by a president and council, and holds its sittings during the season in the Palazzo Lancellotti.

The *Academies of France, Florence*, and *Naples* are merely establishments where a small number of artists, selected from the academies of their respective countries, are boarded by their governments for a certain period. The Academy of France is lodged in the Villa Medici, on the Pincian; that of Florence in the Palazzo di Firenze, near the Borghese Palace; and that of Naples in the Farnesina.

Archæological Institute, founded a few years since under the auspices of the present King of Prussia, and maintained in the most efficient state by the Chevalier Bunsen, while Prussian Minister at Rome. It is also supported by Chevalier Kestner, the Hanoverian Minister, and by most of the distinguished resident foreigners. Travellers who are desirous of profiting by their visit to Rome should not fail to become members. Many eminent Prussian scholars have been lecturers at the Institute, and the names of Platner, Bunsen, Röstell, Gerhard, Lepsius, and Braun, are to be found in the transactions it has published. The meetings are held weekly at the Prussian palace on the Capitol, when lectures on various topics connected with Etruscan and Roman antiquities are gratuitously delivered. The Institute has corresponding committees in London, Paris, and Berlin.

Hospitals and Charitable Institutions.

No city in Italy is so much distinguished by its works of charity as Rome; and no hospitals in Europe are lodged in such magnificent palaces, or endowed with greater liberality. The Romans boast that there is no city of the world in which so large a sum is devoted to institutions of charity, in proportion to the population. The annual revenue of these establishments is

not less than 840,000 scudi, of which 540,000 are derived from endowments, and 300 000, including 40,000 from a tax on the lottery, are contributed from the papal treasury. The hospitals can accommodate altogether about 4000 patients, at an average cost of two pauls a day each person. The maximum of deaths is 11·60 per cent., the minimum 5·43. Notwithstanding their rich endowments the hospitals are not so well kept as those of Tuscany, or of the chief provincial cities of the Papal States. "The priests," as Dr. Fraser tells us, "seem to have more power than the physicians, and the professional traveller will detect many considerable faults in the clinical arrangements, which the medical officers ought to have sufficient energy to remove." The principal hospital is that of *Santo Spirito*, on the right bank of the Tiber, founded in 1198 by Innocent III., and so richly endowed, that it has acquired the title of "il più gran signore di Roma." It contains the hospital for the sick of all classes, the Foundling Hospital, and the Lunatic Asylum. "The three establishments," according to Dr. Fraser, "can raise 2000 beds; the average number in use is 1000. They are not clean, and the rooms are badly ventilated. A clinical ward is attached, in which lectures are given daily. The museum is not rich, and seems to be neglected; the library contains the collections of books and instruments bequeathed by the celebrated Lancisi." The average number of patients received annually is 11,900; the average number of deaths is rather more than 7 per cent. The Foundling Hospital receives annually about 800 foundlings. The mortality is immense; out of 3840 children deposited in the five years from 1829 to 1833, no less than 2941 died, being more than 72 per cent. In addition to this there are other foundling hospitals in other parts of Rome, which swell the number of children to upwards of 3000 annually, and offer such facilities, that abandoned children are brought to Rome from all parts of the States, and even from the kingdom of Naples. The Lunatic Asylum contains on an average 400 patients, about a third of whom are females. The old system of restraint is pursued, with all its manifold objections.—*S. Giovanni* occupies part of the old Lateran Palace, and is the best conducted in Rome; it is chiefly appropriated to fever cases, and can number about 400 beds.—*S. Gallicano*, in the Trastevere, a fine building, for cutaneous diseases, with 240 beds.—*La Consolazione*, at the foot of the Capitol, the surgical hospital: it dates as far back as the year 1015. The number of beds does not amount to 100. All the cases of stabbing are taken to this hospital. The average number of patients annually is 826; the average deaths are nearly 6 per cent.—*S. Giacomo*, near the Corso, for incurables. The average number of patients per annum is 1625, the deaths about 12 per cent.—*Benfratelli*, or the Hospital of S. Giovanni Calabita, deriving its more recent name from its motto, *Fate bene, fratelli*, "Do good, brethren," founded by the Spanish St. Juan de Dios in 1538, and still served by the monks hospitalers of the order: it contains only 80 beds, and is appropriated chiefly to acute cases.—*S. Trinità de' Pellegrini*, near the Monte di Pietà, instituted for poor convalescents, who are received here for three days or more on leaving the other hospitals.—*S. Rocco*, a lying-in hospital.—In addition to these hospitals there are thirteen societies for bestowing dowries on girls at their marriage, and presents on their taking the veil. More than three-fourths of the women annually married receive these dowries from the public purse; and no less than 32,000 scudi, or 8000*l.*, are expended in this manner, on an average, in a single year. The pope also distributes from his private almonry from 30,000 to 40,000 scudi per annum in charity. A commission of subsidies distributes relief to the poor at their own houses to the annual amount of 172,000 scudi. All this is independent of the large sums distributed by the local confraternitàs. It

will no doubt surprise the traveller to find, that with such a profusion of charities the mendicity of Rome should be so apparent; but there can be no question that the immense funds annually expended are lavished in indiscriminate and injudicious charity, which offers a premium to idleness. and creates the very misery which it is so ready to relieve.

The *Hospital of San Michele*, at the Ripa Grande, on the right bank of the Tiber, is an immense establishment, begun by Innocent XII. in 1686, and finished by Clement XI. and Pius VI. It was formerly used as an asylum for poor children, and for aged and infirm persons; but in recent years it has been applied to industrial purposes, under the able direction of Cardinal Tosti, who has long superintended it as president. It contains on its present plan a house of industry for children of both sexes, a house of correction for juvenile offenders and women, an asylum for old people, and a school of arts in which drawing, painting, architecture, music, statuary, &c., are gratuitously taught to the children of the poor. It contains also twenty-five looms, which supply the papal troops and the apostolical palaces. The wool used is entirely of native produce; the spinning and warping are done by hand, chiefly by the women confined in the prisons. The number of persons employed in the establishment is upwards of 800, but the quantity of cloth produced is only about 80,000 yards; an amount so small, from the absence of machinery, that its cost far surpasses the ordinary price in the market. A manufactory of tapestry is dependent on the school of arts, and makes good progress. The educational system begun by Cardinal Tosti has been attended with great advantages, and the hospital has the credit of producing some very able workmen. The introduction of modern improvements in manufacture, and particularly the stimulus of machinery, are the chief objects to be desired: the interior arrangements are excellent; and, taken as a whole, the institution does honour to Rome, and to the distinguished prelate under whose constant and unremitting labours it has attained its present state of usefulness.

The *English Burial-ground* is one of those objects which travellers of all classes and of all tastes will regard with melancholy interest. It is situated near the Porta San Paolo, close to the Pyramid of Caius Cestius. The silence and seclusion of the spot, and the inscriptions which tell the British traveller in his native tongue of those who have found their last resting-place beneath the bright skies of the Eternal City, appeal irresistibly to the heart. The appearance of the cemetery has an air of romantic beauty, which forms a striking contrast with the tomb of the ancient Roman and with the massive walls and towers which flank the city on this side. Among those who are buried here are the celebrated anatomist John Bell, and the poets Shelley and Keats. The grave of Shelley is in the old burial-ground, close to that of one of his children. The following is the inscription:—"Percy Bysshe Shelley. Cor Cordium. Natus IV Aug. MDCCCXCII. obiit VIII Jul. MDCCCXXII.

> Nothing of him that doth fade,
> But doth suffer a sea change
> Into something rich and strange."

The expression *Cor Cordium*, "the heart of hearts," is said to be an allusion to the remarkable fact, that when his body was burnt in the gulf of Spezia, the heart was the only portion that the fire did not consume. In the adjoining cemetery is the grave of his friend, John Keats, with the following inscription:—"This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraved on his tombstone, 'Here lies one whose name was writ in water.' February 24, 1821." By far the greater number of monuments bear the names of Englishmen; the other Protestants interred here are chiefly Germans and Swiss. The monuments are in better taste than those of the English cemetery

at Leghorn, and some of them have considerable pretensions as works of art. The ground is well kept; the deep trench which surrounds it was cut at the expense of the papal government, by whose liberality the new burial-ground was also enclosed. A sum of money amounting to about 1000 scudi, subscribed by British and German Protestants, is invested in the Roman funds, the interest of which is applied to defray the salary of a sexton and the expenses of repairs.

Climate.—The description of the Protestant burial-ground, where so many monuments bear the names of our countrymen who have visited Rome in the pursuit of health, naturally leads to the consideration of the climate. Sir James Clark describes it as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature is 10° higher than that of London, 1° below that of Naples, and 4° below that of Madeira. The mean temperature of winter still remains 10° higher than that of London, and is somewhat higher than that of Naples, but is 11° colder than Madeira. In spring the mean temperature is 9° above London, 1° colder than Naples, and only a little more than 4° colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa, and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome comes after Madeira, Nice, Pisa, and Penzance, but precedes Naples and Pau." In regard to moisture, Sir J. Clark says that "Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence, and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and very much drier than the south-west of France." To these observations we may add that the frosts which occur in January are not of long continuance, frequently occurring during the night and disappearing before the noon-day sun. The thermometer in an ordinary winter seldom falls lower than 26° Fahrenheit. Snow is not common, and seldom lies on the ground for more than twenty-four hours. The tramontana, or dry north wind, prevails often for a considerable time during the winter and spring: when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating, and attended with severe storms, which seldom extend beyond three days. The *sirocco*, or south wind, although relaxing and enervating, produces little inconvenience during the winter months; in summer its debilitating effects are more apparent and oppressive. All classes at Rome agree in regarding the hour immediately following sunset as the most unhealthy part of the day, and in the summer especially few of the native Italians expose themselves to its influence. Another local peculiarity which deserves notice is the regularity with which the Romans avoid the sunny side of the street: it is a common saying that none but Englishmen and dogs walk in the sunshine at Rome, and the practice of our countrymen certainly justifies the proverb. In a city built like Rome the native practice in this instance is unquestionably correct; for the rapid transition from a powerful sun to shady streets open to the keen and piercing spring winds is severely felt by invalids. The *malaria* fevers, which have existed since the time of Cicero and Horace, have no doubt been increased by the depopulation of the country. They are described by Sir James Clark as "exactly of the same nature, both in their origin and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex in our own country, in Holland, and in certain districts over the greater part of the globe. The form and aspect under which these fevers appear may differ according to the concentration of the cause, or to some peculiar circumstances in the nature of the climate or season in which they occur; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren

to the pestilential shores of Africa, only increased in severity, *cæteris paribus*, as the temperature of the climate increases. Malaria fevers seldom appear at Rome before July, and they cease about October, a period during which few strangers reside there. The fevers of this kind which occur at other seasons are generally relapses, or complicated with other diseases. One of the most frequent exciting causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and is still perspiring. This is a more frequent source of other diseases also among strangers in Italy, than is generally believed by those who are unacquainted with the nature of the climate. Exposure to the direct influence of the sun, especially in the spring, may also be an exciting cause: it has certainly appeared to me to produce relapses. Another cause of this disease is improper diet. An idea prevails that full living and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. This is an erroneous opinion, and I have known many persons suffer in Italy from acting on it." Sir J. Clark also remarks the exemption of the populous parts of large towns, in consequence of the greater dryness of the atmosphere, and adds "a person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." According to the experience of the Romans, the miasmata which produce malaria fevers rise chiefly from the Campagna, and from the damp grounds of the deserted villas: they are dense and heavy, hanging upon the ground like the night fogs of Essex, and seldom rising in calm weather more than five or six feet above its surface. They are invariably dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities without inconvenience, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the state of the population: whenever the population has diminished, the district in which the decrease has taken place has become unhealthy; and whenever a large number of persons has been crowded into a confined space, as in the Ghetto and the Trastevere, the healthiness of the atmosphere has become apparent in spite of the filthy habits of the people. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that whenever a villa and its gardens are abandoned by the owners as a mere appendage to the family palace, the site becomes unhealthy, and remains so as long as it continues uninhabited. It is also well known that the body is more susceptible of the influence of malaria during sleep than when awake: hence the couriers who carry the mails at all seasons between Rome and Naples make it a rule not to sleep during the passage of the Pontine marshes, and generally smoke as an additional security. In regard to Rome as a residence for invalids, it is generally considered one of the best places in Italy in the early stages of consumption. In this class of patients, the symptoms which had continued during the whole journey frequently disappear after a short residence; but in the advanced stages the disease generally proceeds more rapidly than in England. In bronchial affections and in chronic rheumatism Sir James Clark has found it beneficial; but "with persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous melancholic temperament, or subject to mental despondency, the climate of Rome does not agree: in many such cases, indeed, a residence at Rome is fraught with danger; nor is it proper for persons disposed to hæmorrhagic diseases, or for

those who have suffered from intermittent fevers." The following excellent remarks are of great importance to the invalid:—"There is no place where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches, and the still colder museums of the Vatican and the Capitol, the ancient baths, &c., are full of danger to the delicate invalid; and if his visits be long or frequently repeated, he had better have remained in his own country. When an invalid does venture into them his visit should be short, and he should choose for it a mild warm day. It is a grievous mistake to imagine that when once in such a place the evil is done, and that one may as well remain to see the thing fully. This is far from being the case: a short visit to these places is much less dangerous than a long one. The body is capable of maintaining its temperature and of resisting the injurious effects of a cold damp atmosphere, for a certain length of time with comparative impunity; but if the invalid remain till he becomes chilled, and till the blood forsakes the surface and extremities and is forced upon the internal organs, he need not be surprised if an increase of his disease, whether of the lungs or of the digestive organs, be the consequence of such exposure. Excursions into the country when the warm weather of spring commences, particularly when made on horseback, is another and a frequent source of mischief to delicate invalids."

Villas.

"A few cardinals," says Forsyth, "created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner. He had no children, no stud, no dogs to keep. He built indeed for his own pleasure, or for the admiration of others; but he embellished his country, he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pauls, which never entered into his pocket. His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England? How many are absorbed in the table, the field, or the turf? expenses which centre and end in the rich egotist himself! What English villa is open like the Borghese, as a common drive to the whole metropolis? And how finely is this liberality announced in the inscription on the pedestal of an ancient statue in that park: *Quisquis es, si liber, legum compedes ne hic timeas. Ito quo voles, petito quæ cupis, abito quando voles,*" &c.

Villa Albani, beyond the Porta Salara, built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchionni. "Here," says Forsyth, "is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticos and such saloons to receive it as an old Roman would have done: porticos where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view." At the French invasion the Albani family incurred the vengeance of the conquerors, who plundered the villa of 294 pieces of sculpture. At the peace of 1815, the spoils, which had actually been sent to Paris, were restored to Prince Albani, who was unable to incur the expense of their removal, and therefore sold them all, with the single exception of the Antinous, to the King of Bavaria. Notwithstanding these losses, the villa is still rich in first-rate

works, and is the third sculpture-gallery in Rome, being surpassed only by the Vatican and the Capitol. * It is a rare example of a collection in which the primary consideration has been the value of the objects, and not their numbers. I.—*The Portico*, sustained by twenty-eight columns of rare marbles; the principal objects are the following:—A statue of Juno Lucina (?) bearing a torch, in the act of descending from Olympus; statues of Tiberius, Lucius Verus, Trajan, Marcus Aurelius, Antoninus Pius, and Hadrian. II.—*The Galleries* (on the ground floor), chiefly filled with Hermes or termini of philosophers and warriors, of doubtful authenticity. 1. Of the eight Hermes in this division, only two, the Epicurus and the Scipio Africanus, are considered genuine; the others bear the names of Themistocles, Hamilcar, Leonidas, Masinissa, Hannibal, and Alexander the Great. The other sculptures are,—the celebrated Mercury, with a Greek and Latin inscription; the sitting statue of the young Faustina, full of ease and grace, found near the Forum of Nerva; two statues of Venus; a Muse; a Faun; and a priestess of Isis (?). At the extremity of this division is the *Atrio delle Cariatide*, decorated with rich marbles, and so called from the celebrated Caryatid bearing the names of Kriton and Nicolaos, Athenian sculptors of the first age of the empire, and from the two Canephoræ, of beautiful workmanship, found in 1761 near Frascati. It contains also a graceful vase; busts of Vespasian, Lucius Verus, and Titus; and a colossal mask of Silenus. 2. The second division contains eighteen Hermes, of which only two, the Euripides and the Numa, are authentic, notwithstanding the names inscribed on them; a female statue bearing a flower, in the style of the Æginetan marbles; a small imitation of the Faun of Praxiteles (p. 410); two other Fauns; statues of Diana, Apollo, and an Etruscan priestess. At the extremity of the Gallery is the *Atrio di Giunone*, corresponding with that of the Caryatides: it contains the statue of Juno, two Canephoræ, busts of L. Verus and M. Aurelius, bas-reliefs of Socrates and Pertinax, the colossal head of a river, and an elegant vase of white marble with six figures of bacchantes. III.—*The long Gallery* of five chambers. 1. paved with ancient mosaic, and decorated with two columns of jaspar and alabaster. The latter is antique, and a solid mass: it was found near the ancient Navalia, in the Vigna Cesarini: the other is of modern Sicilian jaspar, in three pieces. The sculptures in this chamber are the two Fauns; a sarcophagus of white marble, with the beautiful bas-reliefs of the marriage of Peleus and Thetis, pronounced by Winckelmann to be one of the six finest bas-reliefs in the world: bas-reliefs of Phædra and Hippolytus, a bacchanalian procession, the rape of Proserpine, and the death of Alceste. 2. Bust of Berenice (?) in porphyry, with a head of green basalt; busts of Caracalla, Pertinax, and Lucilla, in rosso antico; Serapis in basalt; bas-reliefs of Diogenes in his tub conversing with Alexander the Great; a sacrifice to Cybele; a hunter and his horse in a forest; a griffin between two Cupids, with the emblems of Apollo; Polyphemus and Cupid; Dædalus forming the wings of Icarus, in rosso antico; Silenus, Cupid, and a Bacchante, in terra-cotta; two Hours, in terra-cotta; Diana taking an arrow from her quiver; the building of the Argo, in terra-cotta. 3. A marble statue, called Ptolemy (?), by Stephanus, the pupil of Praxiteles; Minerva, on a cippus, with the wolf of Romulus and Remus; a Venus; another Ptolemy; Atlas supporting the heavens; a small statue of a fisherman (?) on the triangular base of a candelabrum, with bas-reliefs of dancing women, supposed to represent the three seasons; a vase of white marble, 22 feet in circumference, with bas-reliefs of the labours of Hercules, found on the Appian. 4. A Hermes of flowered alabaster, with a head of a Faun in giallo antico; a Hermes of Priapus; a bust of L. Verus; an antique mosaic representing the inundation of the Nile;

and a small bas-relief representing Orestes and Pylades before Iphigenia. 5. A repetition of the Cupid of Praxiteles (p. 407); Apollo sitting on a tripod; Leda; Mercury, &c. IV.—*Vestibule.* Bas-reliefs in stucco, copied from the antique; four statues, representing C. Cæsar son of Agrippa (?), a Roman matron as Ceres, a nymph, and a slave to which the name of Brutus (?) has been given by the antiquaries; three colossal masks of Medusa, Bacchus, and Hercules. V.—*Corridor* at the foot of the stairs, a fine bas-relief of Rome triumphant, and an ancient painting representing two females called Livia and Octavia (?) sacrificing to Mars. On the *Staircase* are several bas-reliefs of great interest: the death of the children of Niobe; Apollo (?), winged; a female figure in a chair, with a child; Leucothea and Bacchus, probably Etruscan. VI.—*Upper Floor.* 1. *Oval Hall*, with two fine columns of giallo antico; between the columns is another repetition of the Faun of Praxiteles; the frieze represents the games of the Circus. 2. Hung with tapestries executed by one of Cardinal Albani's domestics, from designs by Flemish painters. 3. *Gabinetto;* a small bronze statue of Minerva; Diana, in alabaster, with the head, hands, and feet of bronze; a very fine small bronze statue of the Farnese Hercules; a small statue of Diogenes; a Silenus; two small Fauns; the celebrated *Apollo Sauroctonos* of Praxiteles, in bronze (p. 418), considered by Winckelmann the most exquisite bronze statue in the world; he regarded it as the original statue of Praxiteles, so well described by Pliny; it was found on the Aventine: the beautiful bas-relief of a Faun and a Bacchante dancing; the bas-relief of the repose of Hercules; a sitting Egyptian figure, an Osiris, in "plasma"; Serapis, &c. 4. Bas-reliefs of Bacchus carrying away the tripod, a work of very ancient art; Bacchus educated by the Nymphs; two Fauns dancing. Over the chimney is the gem of the collection, the beautiful Antinous crowned with lotus flowers, which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the studio of the sculptor. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which time has transmitted to us." Its position shows how effective bas-reliefs may be made in the internal decorations of modern houses. 5. *Galleria Nobile.* On the ceiling is the Parnassus of Raphael Mengs, once esteemed one of the first paintings in Rome, but its reputation has fallen with that of the Eclectic School founded by this artist. Bas-reliefs of Hercules in the gardens of the Hesperides, one of the finest in the collection; Dædalus and Icarus; Alexander and Bucephalus; Marcus Aurelius sitting, with Faustina represented under the figure of Peace; a sacrifice, with five female figures; Ganymede and the eagle; the statue of Jupiter; and the fine and imposing statue of Minerva, perfectly preserved, and considered by Winckelmann to be the only piece of sculpture at Rome in the sublime style of art which prevailed from the time of Phidias to that of Praxiteles. 5. Over the chimney-piece, the bas-relief of Orpheus, Eurydice, and Mercury, in Pentelic marble, a specimen of pure Greek sculpture of great interest: it was long supposed to represent the mother parting her two sons who had quarrelled; Orpheus holds the lyre, and Mercury his cap: there is a repetition of this relief at Naples. VII.—*Garden.* On the outer wall of the gallery are several interesting fragments, among which may be noticed the bas-relief of the combat between Achilles and Memnon, and a fragment of the Temple of Trajan, found in the ruins of his Forum in 1767. VIII.—*Bigliardo*, the billiard-room, with a portico of fourteen columns; statues of a priest, of Ptolemy (?), of Geta (?), of Maximus, of Bacchus, and of Hyacinthus. In the opposite room, a bas-relief, supposed to represent Berenice. The adjoining room, ornamented with fourteen columns, contains a statue of Diana of Ephesus, and a female satyr.

IX. *Coffee-house*, a semicircular building, sustained by pilasters and twenty-six columns of various marbles; under the arcades are statues, busts, and hermes. Arcade 1. Hermes of Hercules; bust of Æsop, perhaps the only example of an ancient statue of deformity: there are two iron spots on the breast; Hermes of the orator Quintus Hortensius. 2. Hermes of Antisthenes. 3. Hermes of Chrysippus; Socrates; bust of Caligula. 4. Small statue of Nemesis; Hermes of Hippocrates. 5. Two Canephoræ; Hadrian, a very fine bust, quite unbroken, and full of intelligence; bust of Nerva. 6. A large vessel of Egyptian breccia; colossal Egyptian statue of Amasis; statue of an Egyptian goddess, in black granite. Over the door, a fine bas-relief of the birth of Arion. 7. Bust of Homer; Hermes of Theophrastus. 8. Bust of M. Aurelius. 9. Bust of Otho. 10. Hermes of the orator Lysias. 11. Hermes of the orator Isocrates; colossal statue of Bacchus. X.—*Inner Chamber*, paved with ancient mosaics; a statue of Juno; on the pedestal an ancient mosaic, representing a school of philosophers; a statue of a nymph, with a mosaic on the pedestal, found at Atina, near Arpino, representing the deliverance of Hesione from the monster; bas-reliefs of the death of Meleager; and a drunken Hercules.

Villa Aldobrandini, a few years ago the property of Gen. Miollis, who made it remarkable for the excellent order and arrangement of its gardens. It contains some antique sculptures, statues, cippi, inscriptions, and a few paintings by *Andrea del Sarto*, *Giorgione*, &c., none of which require particular notice.

Villa Borghese, beyond the Porta del Popolo, the great promenade, or rather the park of Rome. The liberality with which these noble grounds are thrown open to the public at all seasons, and without distinction of persons, has been already noticed. They are three miles in circuit, and are rich in every variety of park scenery, diversified by groves of ilex and laurels, by clumps of stone-pine, and by long avenues of cypresses, which supply the landscape artists with endless combinations for their pencil. Among its more remarkable objects are the lake, the temple of Æsculapius, and the Hippodrome. The *Casino*, built by Cardinal Scipione Borghese, from the designs of Giovanni Vansanzio, called Il Fiammingo, was formerly rich in antiquities of the highest class; but most of its treasures have passed into the Louvre and other galleries. Notwithstanding these losses, it retains some works of art which deserve a visit, independently of the magnificence of the building and its numerous halls. (The custode resides at the Borghese Palace in Rome, where he is generally to be found from 2 to 4 in the afternoon.) The *Portico*, 60 feet long and 17 broad, sustained by Doric pilasters, contains some bas-reliefs from the Arch of Claudius, now destroyed; the Romulus and Remus suckled by the wolf; the bas-relief of Corvius Nusica, with the procession of lictors; the colossal torso of an emperor seated; another torso of Apollo bending the bow; and various inscriptions found at Gabii. *Saloon*, 60 feet long and 50 high, with a roof painted in fresco by artists of the last century. Over the doors and windows are modern busts of the twelve Cæsars. The principal antiques are the bas-relief of Curtius on horseback leaping into the gulf; the colossal bust of Isis, with the lotus; the bust of Vespasian; the colossal head of Diana; Hadrian and Antoninus Pius; the statues of a priestess of Diana, a Faun, and Bacchus. I.—*Camera del Vaso*, so called from the fine vase in the centre ornamented with bas-reliefs of the history of Œdipus. The most important sculptures are the beautifully draped statue of Ceres, a Venus, a torso of Ganymede holding a vase, a hermes of Apollo, and a fine bas-relief found on the Via Labicana representing the education of Telephus. II.—*Camera di Ercole.* The fresco of the Fall of Phaeton, on the roof, is by Caccianiga; the medallions, by Agricola. In the niches are three statues of Hercules.

The bas-reliefs of the labours of Hercules, and those representing the march of the Amazons to the relief of Troy, have been illustrated by Winckelmann: they formed the sides of sarcophagi. The Greek hermes of Mercury, and the Antiope fighting against Hercules and Theseus, are also interesting. III.—*Camera di Bernini.* In the centre is the group of Apollo and Daphne, executed by Bernini at the age of eighteen. Among the other works are the Æneas and the David, still earlier performances of Bernini; the statue of Sleep, by Alessandro Algardi; three children sleeping, attributed to the same sculptor; and four vases with bas-reliefs symbolical of the Seasons, by Labourour. IV.—*Galleria*, corresponding in size with the saloon, and decorated with twenty pilasters of giallo antico, and medallions executed by Salimbeni, Pacetti, Labourour, and other contemporary sculptors, from the designs of Tommaso Conca. In the niches are antique statues of a Muse, of Thetis, two statues of Diana, and two of Bacchus. Among the other objects in this gallery are the porphyry busts of the emperors, the bronze hermes of Bacchus, and the porphyry sarcophagus said to have been found in the Mausoleum of Hadrian. V.—*Cabinet of the Hermaphrodite*, so called from the remarkable statue, in Parian marble, said to have been found in the villa of Sallust. The other objects to be noticed are the fine heads of Tiberius, of the Genius of Rome, of Sappho, and of Scipio Africanus, and a mosaic found at Castel Arcione, on the road to Tivoli. VI.—*Camera del Gladiatore*, so called from the fine statue of Agasias, well known as the Borghese gladiator. The other remarkable sculptures are the statues of Minerva, the Pythian Apollo, a vestal, Piety, and a sarcophagus with bas-reliefs of Tritons and Nereids. VII.—*Camera Egizziaca*, with statues of Isis, a nymph, a priestess, and a Ceres; the two latter are modern works. In the centre is the group of the Faun and dolphin, which formed part of an ancient fountain. The hermes of Bacchus crowned with ivy, and a fine vase of *white* marble, are also remarkable. The decorations of this room are very rich: the columns are of nero antico, Oriental granite, &c.; the paintings are by Conca. VIII.—*Camera di Sileno.* The group of Silenus, now in Paris, gave its name to this room. The principal sculptures are the group of the three Seasons, the Ceres, the Mercury, a Faun playing, another Faun reposing, Pluto, Antoninus Pius, Periander, and the group of Bacchus and Proserpine. *Second floor*, with ceilings painted by artists of the last century. Among the pictures are the Rape of Helen, by *Gavin Hamilton;* the St. John, by *Mengs;* a bacchanalian scene, by *N. Poussin;* a Holy Family, by *Luca Giordano;* two remarkable snow-pieces, by *Foschi;* and the portrait of Paul V., by *Caravaggio.* In the upper part of the grounds is the Villa Olgiati, better known by its traditional title of the *Casino of Raphael.* It consists of three rooms decorated with arabesques and medallions, in which a remarkable beauty of design is combined with the most delicate fancy. The third room, called the bed-room of Raphael, contains the most interesting of these frescoes. The arabesques on the wall represent Fauns and satyrs, Loves at play, Mercury, Minerva, &c. The cornice is supported by Caryatides in fresco. On the roof are the Sacrifice to Flora, the Marriage of Alexander and Roxana, and the archers shooting with the arrows of the sleeping Cupid, formerly attributed to Michael Angelo. The four medallions are said to be portraits of the Fornarina. It was formerly believed that all these works were executed by Raphael, but the tradition is not supported by any early authority, and there appear to be some doubts whether the villa was ever inhabited by Raphael. The decorations are now supposed to have been copied from his designs, and from those of other masters: the beautiful imagination of the arabesques, the graceful play of the figures, and the festoons in the third chamber, denote the style of the immortal painter, though the execution seems to be rather

the work of his scholars than of his own hand.

Villa Ludovisi, the most inaccessible of all the Roman villas. It was built by Cardinal Lodovico Ludovisi, the nephew of Gregory XV., and is now the property of the prince of Piombino, of the Buoncompagni family, without whose written order it is impossible to obtain admission. The grounds of the villa include a part of the gardens of Sallust. The villa consists of three casinos. The largest, on the left of the entrance, was built from the designs of Domenichino; its façade is ornamented with statues, busts, and antique bas-reliefs. The second casino, on the right, contains a fine collection of ancient sculpture. *Hall* I.—The principal objects in this hall are statues of Æsculapius, Apollo, Venus, Antoninus Pius; busts of Claudius, Julius Cæsar, and Antinous; and a bas-relief of the rape of Europa. *Hall* II., containing the statue of Mars sitting with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini; a group of Apollo and Diana; a group of Pan and Syrinx; a statue of Cleopatra; a sitting gladiator; a modern statue of Venus coming out of the bath; statues of Hercules, Bacchus, Mercury, and Agrippina; the beautiful colossal head of Juno, well known as the Ludovisi Juno; the celebrated group considered by Winckelmann to represent Orestes discovered by Electra, bearing the name of Menelaos, the son of Stefanos, the Greek sculptor; the group of Pætus and Aria, supposed by Winckelmann to represent Canace receiving the sword sent by her father Æolus; a colossal figure of the Venus of Cnidos; a head of Bacchus in relief; the group of Pluto and Proserpine, by Bernini. In the *small Casino* is the ceiling with the celebrated fresco of Aurora, by *Guercino*, representing the goddess in her car driving away night and scattering flowers in her course. In one of the lunettes is Daybreak represented as a youth holding a torch in one hand and flowers in the other. In another lunette opposite is Evening, represented as a young female figure sleeping. In the adjoining room are four landscapes in fresco: two painted by *Domenichino*, and two by *Guercino*. In another room with a ceiling by the *Zuccari*, is a fine porphyry bust of Marcus Aurelius, with the head of bronze. In the upper room is a ceiling with a fresco of Fame, by *Guercino*. The garden contains many statues and antique marbles, and other sculptures; among which are the statue of a senator, with the name of Zeno the sculptor on the drapery, and a satyr attributed to Michael Angelo.

Villa Lanti, on the Janiculum, built from the designs of Giulio Romano, and now the property of Prince Borghese. It contains four rooms painted in fresco by *Giulio Romano* and his scholars. The principal subjects are Clelia swimming over the Tiber, and the discovery of the Sibyl's books on the Janiculum. Among the arabesques are portraits of the Fornarina, Dante, Petrarch, Tasso, and Boccaccio.

Villa Madama, on the southern slopes of Monte Mario. This interesting villa derives its name from Margaret of Austria, daughter of Charles V., and wife of Alessandro de' Medici, and afterwards of Ottavio Farnese, duke of Parma: it now belongs to the royal family of Naples. It was built by Cardinal Giulio de' Medici from the designs of Raphael, and completed after his death by Giulio Romano and Giovanni da Udine, who painted the loggia and several of the rooms in fresco. In the interior is a beautiful frieze and a ceiling by *Giulio Romano*, representing the hunt of Diana, Apollo driving his chariot, sports of satyrs, and various subjects of ancient mythology. These fine frescoes are described and illustrated in Ludwig Gruner's new work on 'The Architectural Decorations of Rome during the Fifteenth and Sixteenth Centuries.' The view from the villa commands the whole of modern Rome, and a great part of the Campagna. In the grounds of the Villa Madama, on the summit of the hill, is the *Villa Mellini*, belonging to the Falconieri family. It was built by Mario Mellini, from whom the hill derived the name of Monte Mario.

In order to enter the casino the traveller must obtain an order in Rome, but it contains nothing to require notice. The view from the grounds is highly interesting, and may be enjoyed for a fee of a paul to the custode: it commands not only the modern city and many of the ancient monuments, but the immense plains of the Campagna from the Sabine hills to the sea-coast.

Villa Massimi, formerly the *Giustiniani*, near the Lateran, remarkable for its interesting frescoes illustrative of Dante, Ariosto, and Tasso, by modern German masters. The first room contains subjects from the Divina Commedia, by *Koch* and *Ph. Veit;* the subjects of the second room, by *Schnorr*, are taken from the Orlando Furioso; those of the third, by *Overbeck* and *Führich*, are from the Gerusalemme.

Villa Mattei, on the Cœlian, the well-known residence of the Prince of Peace, commanding an imposing view of the ruins. Over the entrance is a mosaic by Jacopo Cosimati, formerly belonging to the suppressed monastery of S. Tommaso. In the garden is the fragment of the obelisk already noticed at p. 329. Among the antique sculptures of this villa are the double hermes of Seneca and Socrates, and the sarcophagus with reliefs of the Muses, and lions. Among the other works of art are the statue of Venus, and the bust of Nero, by *Canova;* and *Camuccini's* copy of Laureti's picture of Horatius Cocles on the Sublician bridge.

Villa Medici.—This fine villa, now the seat of the French Academy, was built by Cardinal Ricci, of Montepulciano, from the designs of Annibale Lippi, with the exception of the garden façade, which is attributed to Michael Angelo. It was subsequently enlarged by Cardinal Alessandro de' Medici, prior to his accession to the tiara under the title of Leo XI. The situation is one of the finest in Rome, and the grounds of the villa are nearly a mile and a half in circuit. The French Academy, founded in 1666 by Louis XIV., was established in this villa in the beginning of the present century.

Villa Negroni, or *Massimi*, near S. Maria Maggiore, formerly one of the most beautiful villas within the walls of Rome. It is now deserted, and its extensive grounds are used as kitchen-gardens. We have already mentioned the remains of the famous rampart of Servius Tullius, which may be traced through a great portion of this villa (p. 323). The upper part of the grounds, covered with cypresses and cedars, commands one of the most interesting views of ancient and modern Rome. Nearly all the antique statues and marbles which have been dug up at various times within the precincts of this villa are now in England.

Villa Palatina, formerly the Villa Spada, and now frequently called the Villa Mills, from our countryman Mr. Mills, who has become proprietor of half the Palatine Hill. The remains of the Palace of the Cæsars, still visible in the grounds of this interesting villa, and the Casino painted by Giulio Romano, have been noticed in a previous page (278). The gardens are prettily laid out, and Mr. Mills has given to the whole villa an air of comfort, which makes our English habits and taste contrast in a striking manner with the ruins of the Imperial palace.

Villa Pamfili-Doria, beyond the Porta S. Panerazio, the most extensive villa in Rome, the grounds exceeding four miles in circuit. It was begun by Prince Pamfili, in the pontificate of Innocent X., from the designs of Antinori and Algardi. The grounds are laid out in gardens, alleys, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome from this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the last century. An organ worked by water is another relic of a taste now happily superseded by our improved systems of landscape gardening. In the *Casino*, built by Algardi, are some remarkable objects. Many of the stuccoes on the ceilings are by Algardi's own hand, and display the most elegant style and

execution. Among the sculptures are the Marsyas; the Hermaphrodite; Clodius in a female dress; Faustina; Vespasian; Bacchus, in rosso antico; Cybele on the Lion; the bas-relief of the Gladiator of Caracalla; a sarcophagus, with reliefs of the story of Meleager; another, with reliefs of Diana and Endymion; a bust of Demosthenes; and a bust of Olimpia Maidalchini Pamfili, whose history and intrigues have been already noticed in our account of Viterbo (p. 201). The terrace and the upper rooms of the Casino command a fine view of Rome. From the extremity of the grounds overlooking St. Peter's, we have a more complete view of the flank of the basilica than can be obtained from any other quarter. The columbaria and tombs discovered in these grounds mark the line of the Via Aurelia; the most complete Columbarium has been recently destroyed (p. 319), but the inscriptions have been collected for preservation in one of the most picturesque corners of the park. The popular name of *Belrespiro* conferred upon this villa by the Romans, is said to allude not only to the delightful variety of its scenery, but to the salubrity of its climate. It appears, however, that the park is not altogether free from the suspicion of malaria.

Local Arrangement.

In order to supply the traveller with every possible facility for exploring the *Mirabilia* of Rome, we shall conclude our description of them by arranging the different objects on the topographical plan. We have already stated, at p. 262, the disadvantages of a work *written* on this plan, and have pointed out the objections to the attempt to lionize Rome in eight days, on the principle laid down by Vasi about the middle of the last century. Upon these points, as we have there stated, the traveller will no doubt form his own judgment independently of books. By describing Rome on a classified system, we have enabled him to ascertain at once how much or how little it contains of any particular class of objects; and by now supplying a topographical index to that description, with references to the pages in which each object occurs, we shall put it in his power to divide them into districts, and visit them according to his own convenience, and to the time at his disposal. In order to show how the Roman antiquaries distribute the wonders of the city among the eight days, we shall adhere to their divisions, although the traveller may, of course, subdivide them on his own plan.

I. *Ponte Molle to the Capitol.*—Ponte Molle, page 247.—Church of St. Andrew, 248. Porta del Popolo and Piazza, 248. Obelisk, 327. S. Maria del Popolo, 375. S. Maria di Monte Santo and S. M. de' Miracoli, 374. Hospital of S. Giacomo, 463. S. Carlo, 365. Pal. Ruspoli, 451. S. Lorenzo in Lucina, 369. Pal. Chigi, 442. Piazza Colonna and the Antonine Column (Col. of Marcus Aurelius), 299. Post-office, 250. Monte Citorio (Amphitheatre of Statilius Taurus), 297. Obelisk, 329. Curia Innocentiana, 445. Piazza di Pietra (Forum of Antoninus Pius), 277. Temple of Antoninus Pius (Custom-house), 280. S. Ignazio, 369. Collegio Romano, 460. Pal. Sciarra, 451. S. Marcello, 370. S. Maria in Via Lata, 378. Pal. Doria, 445. Pal. Buonaparte, 441. Piazza and Pal. di Venezia, 454. S. Marco, 371. Tomb of Bibulus, 311. Tomb of the Claudian Family, 312. House of Pietro da Cortona, 454. Pal. Torlonia, 453. Pal. Altieri, 437. Gesù, 367.

II. *The Capitol to the Lateran.*—Capitoline Hill, 264. Piazza, 425. Fountain, 332. Pal. of Senator, 426. View from the Tower, 263. Pal. of the Conservatori, 426. Gallery of Pictures, 430. Museum, 431. S. Maria d' Ara Cœli, 361. Temple of Jupiter Feretrius, 284. Temple of Jupiter Capitolinus, 283. Tarpeian Rock, 321. Mamertine Prisons, 321. S. Giuseppe Falegnami, 368. Roman Forum, 272. Tabularium, 273. Milliarium Aureum, 274. Clivus Asyli and C. Capitolinus, 274. Temple of Saturn, 289. Temple of Vespasian, 291. Temple

of Concord, 281. Arch of Septimius Severus, 303. Column of Phocas, 300. Academy of St. Luke, 461. Church of S. Luca, 370. S. Hadriano (Basilica Æmilia), 274 Temple of Minerva Chalcidica, 284. Curia of Augustus, 275. S. Maria Liberatrice (T. of Vesta), 275. S. Teodoro, 385. (T. of Romulus, 289.) Via Sacra, 275. Temple of Antoninus and Faustina, 280. S. Cosimo e Damiano (T. of Remus), 288. Basilica of Constantine, 279. S. Francesca Romana, 366. Arch of Titus, 304. Palatine Hill, 265. Palace of the Cæsars, 277. Farnese Gardens, 278. Villa Palatina, 278, 473. Temple of Venus and Rome, 291. Coliseum, 294. Meta Sudans, 297. Arch of Constantine, 301. Cælian Hill, 265. S. Gregorio, 368. Passionist Convent of S. Giovanni e Paolo, 368. Vivarium and Spoliarium, 324. Arch of Dolabella, 302. S. Maria della Navicella, 374. Villa Mattei, 473. Obelisk, 329. S. Stefano Rotondo, 381. S. Clemente, 365. Villa Massimi, 473.

III. *The Lateran to the Quirinal.*—Obelisk, 327. Basilica of St. John Lateran, 347. Baptistery, 350. Palace, 351. Scala Santa, 351. Hospital of S. Giovanni, 463. Gate of S. Giovanni, 260. Basilica of Santa Croce in Gerusalemme, 353. Temple of Venus and Cupid, 290. Amphitheatrum Castrense, 297. Porta Maggiore, 259. Aqueducts, 324. Tomb of Eurysaces the Baker, 311. Tomb of the Empress Helena, beyond the gates, 314. Temple of Minerva Medica, 285. Columbarium of Lucius Arruntius, 319. Trophies of Marius, 325. S. Bibiana, 363. Porta S. Lorenzo, 259. Basilica of S. Lorenzo, 355. Arch of Gallienus, 302. S. Antonio Abate, 361. Basilica of S. Maria Maggiore, 351. Colonna della Vergine, 353. Obelisk, 327. S. Prassede, 382. S. Martino ai Monti, 378. S. Pudenziana, 383. S. Pietro in Vincoli, 381. Vicus Sceleratus, 382. Baths of Titus, 308. Sette Sale, 309. Tor de' Conti, 330. Forum and Temple of Nerva, 285. Temple of Pallas Minerva, 285. Baths of Paulus Æmilius, 307. Forum of Trajan, 276. Trajan's Column, 300. S. Maria di Loreto, 372. Colonna Palace and Gardens, 413. Temple of the Sun, 290. SS. Apostoli, 361. Pal. Odescalchi, 450. Pal. Muti, 450.

IV. *The Quirinal to the Mausoleum of Augustus.*—Quirinal, 265. Monte Cavallo and Obelisk, 328. Fountain, 332. Pal. Pontificio, 450. Pal. della Consulta, 443. Pal. Rospigliosi, 450. Baths of Constantine, 306. S. Silvestro di Monte Cavallo, 384. Villa Aldobrandini, 470. Torre delle Milizie, 330. S. Vitale (T. of Quirinus), 288. Viminal, 265. Pal. Albani, 437. S. Carlo alle Quattro Fontane, 365. S. Andrea al Noviziato, 359. S. Bernardo, 363. Fontana dell' Acqua Felice, 332. Baths of Diocletian, 306. S. Maria degli Angeli, 371. Agger of Servius Tullius, 323. Castrum Prætorium, 324. S. Maria della Vittoria, 378. Porta Pia, 259. Columbarium of the Villa di Luzzano, 318. S. Agnese fuori le Mure, 358. S. Costanza, 366. Porta Salara, 259. Campus Sceleratus, 323. Villa Albani, 467. Villa Barberini, 323–4. Gardens and House of Sallust, 323. Circus of Sallust, 299. Temple of Venus Erycina, 291. Agger of Servius Tullius, 323. Villa Ludovisi, 472. Piazza Barberini (Circus of Flora), 299. Fontana del Tritone, 331. Cappuccini, 364. Pal. Barberini, 437. House of Bernini, 454. Fontana Trevi, 331. S. Maria a Trevi (Crociferi), 377. S. Andrea delle Fratte, 359. Propaganda, 461. Piazza di Spagna and the Barcaccia, 332. Staircase, 332. Obelisk, 328. Trinità de' Monti, 385. Houses of the Zuccari and of Poussin, 455. Villa Medici (Academy of France), 462, 473. Obelisk, 329. Pincian Hill, 265. Villa Borghese, 470. Villa Olgiati (Casino of Raphael), 471.

V. *Mausoleum of Augustus to the Velabrum.*—Mausoleum of Augustus, 310. Hospital of S. Rocco, 463. Pal. Borghese, 439. Pal di Firenze, 448. Tordinona Theatre, 252. Pantheon, 286. Obelisk, 328. S. Maria sopra Minerva, 373. Biblioteca Casanatense,

374. Pal. Maccarani (Cenci), 412. Pal. Lanti, 449. Valle Theatre, 252. University of Rome (Collegio della Sapienza), 459. Pal. Madama, 449. Baths of Nero, and of Alexander Severus, 308. Pal. Giustiniani, 449. S. Luigi de' Francesi, 370. S. Agostino, 358. Angelica Library, 359. Pal. Altemps, 437. Pal. Lancellotti, 449. House of Raphael (Via de' Coronari), 454. Pal. Cicciaporci, 442. Pal. Niccolini, 450. S. Maria in Vallicella, 377. Pal. Sora, 452. S. Maria della Pace, 375. S. Maria dell' Anima, 372. Piazza Navona (Circus Agonalis), 298. Fountains, 331. Obelisk, 328. Pal. Pamfili, 450. S. Agnese, 358. Pal. Braschi, 441. Statue of Pasquin, 333. Pal. Massimi, 449. House of Conrad Sweynheim, 455. S. Andrea della Valle, 360. (Theatre of Pompey, 293.) Pal. Vidoni, 454. Argentina Theatre, 252. S. Niccolò ai Cesarini, belonging to the Sommaschi Fathers (Temple of Hercules Custos), 282. Pal. Mattei (Circus Flaminius), 299. Fountain of the Tartaruche, 331. Pal. Costaguti, 445. Portico of Octavia, 324. S. Angelo in Pescheria, 360. Theatre of Marcellus, 293. Pal. Orsini, 450. Ghetto, 256. Pal. Cenci, 442. Theatre of Balbus, 292. Forum Olitorium, 277. S. Niccolò in Carcere (Temple of Juno Matuta, &c.), 283. Hospital of the Consolazione, 463. S. Giovanni Decollato, 368.

VI. *The Velabrum to the Fabrician Bridge.*—Forum Boarium, 277. Arch of Janus Quadrifrons, 303. Arch of Septimius Severus, 303. S. Giorgio, 367. Cloaca Maxima, 322. Acqua Argentina, 323. Circus Maximus, 297. Septizonium and Palace of the Cæsars, 279. Baths of Caracalla, 304. S. Nereo ed Achilleo, 378. Tomb of Scipio, 317. Columbarium of Cn. Pomponius Hylas, 319. Arch of Drusus, 302. Porta S. Sebastiano, 260. Tomb of Priscilla, 318. Domine Quo Vadis, 356. Columbarium of the Slaves of Augustus, 319. Columb. of the Liberti of Livia, 319. Via Appia, 318. Basilica of S. Sebastiano, 356. Catacombs, 356. Circus of Romulus, 298. Temple of Romulus, 289. Tomb of Cæcilia Metella, 312. Tomb of the Servilii, 316. Temple of Bacchus, 281. Fountain of Egeria, 325. Temple of the Divus Rediculus, 282. Basilica of San Paolo, 354. S. Paolo alle Tre Fontane, 380. Porta S. Paolo, 260. Pyramid of Caius Cestius, 313. English Burial-ground, 464. Monte Testaccio, 266. Bastion of Sangallo, 260. Pons Sublicius, 262. Aventine, 265. S. Prisca, 383. S. Saba, 383. S. Sabina, 383. S. Maria Aventina, 384. S. Alessio, 384. S. Maria in Cosmedin, 372. (Temple of Ceres and Proserpine, 281.) Bocca di Verità, 281. Temple of Vesta, 292. Temple of Fortuna Virilis, 282. House of Rienzi, 329. Ponte Rotto, 262. Cloaca Maxima, 322. Pulchrum Littus, 323.

VII. *The Fabrician Bridge to Ponte S. Angelo.*—Ponte di Quattro Capi (Pons Fabricius), 261. Hospital of Benfratelli, 463. Island of the Tiber, 280. Temple of Æsculapius, 280. S. Bartolommeo, 363. Ponte di S. Bartolommeo (Pons Gratianus), 261. Trastevere, 256. S. Cecilia, 365. S. Maria del Orto, 374. Ripa Grande and Hospital of S. Michele, 464. Porta Portese, 260. S. Francesco a Ripa, 367. S. Maria in Trastevere, 376. Hospital of S. Gallicano, 463. S. Giovanni Grysogono, 368. S. Bonosa, 363. Janiculum (Montorio), 265. S. Pietro in Montorio, 380. Fontana Paolina, 330. Porta S. Pancrazio, 260. S. Pancrazio, 379. Catacombs of Calepodius, 379. Acqua Paolina, 320. Villa Pamfili-Doria, 473. Columbarium, 319. Pal. Corsini, 444. Farnesina, 447. Villa Lanti, 472. Botanic Garden, 460. S. Onofrio, 379. Ponte Sisto, 261. Fontana di Ponte Sisto, 332. Trinità de' Pellegrini, 386. Hospital, 463. Cav. Campana's Museum, 455. S. Carlo ai Catinari, 364. Cancelleria, 441. S. Lorenzo in Damaso, 369. Fountains, 332. Pal. Farnese, 446. Pal. Spada, 452. Pal. Falconieri, 446. S. Tommaso degli Inglesi, 385. Pal. Sacchetti, 451. S. Giovanni de' Fiorentini, 368. Pons Triumphalis, 261.

VIII. *Bridge of S. Angelo to Monte*

Mario.—Città Leonina, 257. Ponte di S. Angelo, 261. Mausoleum of Hadrian, 314. Circus of Hadrian, 299. Hospital of Santo Spirito, 463. Pal. Giraud, 448. Pal. degli Convertiti (Raphael's Palace), 443. Piazza of St. Peter's, Obelisk, 328. Fountains, 332. Colonnades, 337. Basilica, 334. Palace of the Vatican, 386. Sistine Chapel, 388. Gallery, 399. Museum, 404. Library, 421. Gardens, 424. Circus of Nero, 299. Porta Cavalleggieri, 260. Porta Angelica, 261. Monte Mario, 265. Villas Madama and Mellini, 472.

EXCURSIONS FROM ROME.

The calamities which have swept away so many landmarks of ancient Rome have had no effect on the scenery of the surrounding country. The hills which bound the Campagna on the east present an endless source of enjoyment to the traveller, and there is scarcely a spot which is not associated with the memory of illustrious names. Those beautiful landscapes which have inspired the first artists of modern times, are immortalised in the songs of the poets; and in the imagination of the scholar they are still hallowed by the spirits of the great philosophers of Rome. It has frequently been a matter of regret that travellers unacquainted with the country, and in many instances imperfectly versed in the Italian language, have been unable to explore the Environs of Rome from the want of some intelligent person to direct their steps. This deficiency exists no longer, and travellers may now obtain the assistance of Signor Ignazio Pfyffer (74, Via della Croce), the son of the late Captain of the Swiss guard, whose gallant offer to defend the Castle of St. Angelo, at the first French invasion, has been noticed at p. 317. Signor Pfyffer is not only personally acquainted with the localities which the stranger ought to explore, but he unites to this qualification the advantage of being an artist (p. 252), and is therefore thoroughly conversant with the picturesque beauties of the country. To these recommendations we may add, what is of more value, that he is by education and by family a gentleman; and that to those travellers who are studying Italian, the society of such a man during their excursions cannot fail to be an acquisition.

TIVOLI, 18 Miles.

There are few spots in the immediate environs of Rome which present so many objects of natural beauty as Tivoli and its surrounding valleys. The enjoyment of the excursion depends in a great measure on the time which the traveller may devote to it. It is not uncommon to start from Rome at an early hour, visit the cascades and the temples, and return in the evening of the same day. A hurried excursion of this kind is never satisfactory: the fine scenery of Tivoli cannot be properly explored in less than two or three days; and those who are desirous of visiting the classical and historical sites among the neighbouring mountains will find it necessary to make arrangements for a still longer visit. The usual charge for a carriage to go and return in one day is from three to four scudi, exclusive of *buonamano*. The road follows the Via Tiburtina, and in some parts traverses the ancient pavement, formed of large blocks of lava. Leaving Rome by the Porta S. Lorenzo (p. 259), we soon pass the basilica of that name (p. 355); and at the distance of 4 miles from Rome cross the Anio, the modern Teverone, by the Ponte Mammolo. This bridge, the ancient Pons Mammeus, derives its name from Mammea, the mother of Alexander Severus, by whom it was repaired. In later times it was destroyed by Totila, and rebuilt by Narses in its present form. The Anio, which we here cross for the first time, rises on the frontiers of Naples, and separates Latium from the country of the Sabines: after forming the cascades of Tivoli it falls into the Tiber 3 miles from Rome, near the Ponte Salara.

About 8 miles beyond the bridge the monument of Giulia Stemma, erected by her children, was discovered a few years since. On the left hand, a short distance off the road, is the *Lago di Tartaro*, so called from the petrifying quality of its waters, which produce the stone called travertine, by depositing a calcareous crust on vegetable and other substances. The margin has been so much contracted by the gradual deposits of the water, that the lake is now almost covered by a thick crust of travertine. The sulphurous odour of the pool makes its position known long before the traveller approaches the spot. Near this an ancient branch of the Via Tiburtina leads to Tivoli by the Ponte del Acquoria, the Pons Aureus; it is still practicable, but is superseded by the more recent road over the Ponte Lucano. A large portion of the pavement near the Ponte del Acquoria is well preserved. Beyond this the present road crosses the Solfatara canal, which drains the lake of *Solfatara*, the ancient Aquæ Albulæ, and carries its sulphurous waters into the Anio. The canal is 9 feet broad, 4 feet deep, and 2 miles long. It was constructed by Cardinal Ippolito d'Este, while governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of the lake. The water is of a milky colour: it runs in a strong current, and is always marked by a powerful smell of sulphur. The lake is about a mile from the bridge, and is filled with reeds and aquatic vegetables: its petrifying qualities are continually adding to the rocky margin around it. In the time of Father Kircher it was a mile in circuit, but is now so much contracted from this cause that its greatest diameter is little more than 500 feet. The floating masses of vegetable matter on its surface have given it the name of the "Isole Natante." The lake is mentioned by Strabo, who says that it was used medicinally, and that it was much esteemed in various maladies. Near it are the ruins of the Baths of Agrippa, frequented by Augustus, and enlarged by Zenobia: they are still called "Bagni di Regina." The water was examined by Sir Humphry Davy, who ascertained that the temperature is 80° Fahrenheit, and that it contains more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen. The sulphurous odour impregnates the air for a considerable distance, and the great depth of water may be proved by the immense volume of gas which it discharges for a long time after a stone has been thrown into it. Beyond it are two smaller lakes, one called "delle Colonnelle," the other "di S. Giovanni," both communicating with the Solfatara. The classical traveller will look in vain for any traces of the grove of the lofty Albunea, or of the Temple of the Faun, which Virgil celebrates in the seventh Æneid as the oracle of all Italy:—

"lucosque sub alta
Consulit Albunea; nemorum quæ maxima sacro
Fonte sonat, sævamque exhalat opaca mephitim.
Hinc Italæ gentes, omnisque Œnotria tellus,
In dubiis responsa petunt."

A short distance beyond the canal we cross the Anio by the *Ponte Lucano*, one of the most picturesque objects in the neighbourhood of Rome, which Poussin has made celebrated by his well-known picture in the Doria Palace. The tomb of Plautius Lucanus, which adds so much to the peculiar character of the landscape, is described in the general account of the Roman tombs at p. 317. Near this bridge, at Barco, and other places in the vicinity, are the quarries from which ancient and modern Rome has derived her supplies of travertine. The piers of the Ponte Lucano and nearly all the arches are ancient, but are not remarkable for their masonry. At this point the road divides; one branch leads to Hadrian's villa, the other to Tivoli. Beyond the bridge some traces of the ancient road from Gabii to Tibur may be seen. Further on, between Ponte Lucano and Tivoli, are some sculptured piers, the remains probably of tombs, which some antiquaries suppose to have been the entrance to the

villa. The modern entrance is about a mile and a half from the bridge.

Villa of Hadrian, on the plain at the base of the hill of Tivoli, built from the emperor's design, in order to include in one spot all he had seen most striking in the course of his travels. It covered a space said by the Roman antiquaries to be from eight to ten miles in circuit; when first built, it must have been more like a city than a villa. Nothing in Italy can be compared to its imposing ruins: the stranger is amazed by their size and extent, which far surpass the ruins of the Palace of the Cæsars. It contained a Lyceum, an Academy, a Pœcile in imitation of that at Athens, a Vale of Tempe, a Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, a Library, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous temples. Hadrian was residing here when he was seized by the fatal illness of which he died at Baiæ. The villa is supposed to have been ruined during the siege of Tibur by Totila: for many centuries subsequently to this event it was plundered by the Romans, who burnt its marbles into lime, and removed its porphyry and marble columns to adorn their palaces and churches. The most remarkable ruins are the following: —1. *Greek Theatre*, one of three which formerly existed in the villa, and whose sites are still pointed out. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. Near it is a square court, supposed to be the portico of the theatre. The modern casino, inhabited by the custode, is said to stand on the Nymphæum. On the right is, 2. The *Pœcile*, built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the oblong portico, nearly 600 feet in length, with a double row of columns, is still standing. 3. *Temple of the Stoics* (?), a name given on doubtful authority to a large hemicycle with seven niches for statues, supposed to have been lined with porphyry. 4. *Teatro Marittimo* (?), another doubtful name given to a round building, from the discovery of a mosaic with representations of sea-monsters. It was probably a bath. 5. On the left of this building are some ruins called the *Library*. 6. On the left of the Temple of the Stoics (3) are two semicircular buildings, called the *Temples of Diana and Venus*. 7. *Imperial Palace*, a name given to a ruin apparently of two stories: in the lower one are some remains of paintings, with crypts or cellars. The upper story has a large quadrangular portico: in many parts the walls are double. 8. Near this is a long line of arches communicating with a building with stuccoed ceilings, in a fine state of preservation, called the *Palace of the Imperial Family*. 9. Traversing the court of the Pœcile (2) are the *Barracks of the Prætorian Guard*, an immense number of chambers of two and three stories, called the *Cento Camerelle*, with remains of galleries on the outside from which they were originally entered. The doors communicating between each room are modern. 10. On the right of the barracks is the great square, nearly 600 feet in length, called the *Naumachia*, supposed by some antiquaries to be the site of the Circus. 11. *Serapeon of Canopus*, in imitation of the temple of the same name at Alexandria. The Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers, called the apartments of the priests, and a semicircular gallery with a painted ceiling are still standing. The works of art discovered among the ruins are preserved in the Chamber of Canopus in the museum of the Capitol (p. 431). 12. On the right of the Serapeon are the remains of the *Academy* and of another *Theatre*. 13. On the left is a fosse leading to four subterranean corridors, supposed to belong to the *Tartarus*; and beyond them is the presumed site of the *Elysian Fields*. 14. The last object to be mentioned is the *Vale of Tempe*, which has little resemblance to the famous vale of Thessaly, although a small stream is carried through it in imitation of the Peneus. This brings

us back to the modern casino between the Pœcile and the Greek theatre, where we rejoin the road to Tivoli. The immense number of precious works of art discovered in Hadrian's villa adds greatly to the interest of the spot: the beautiful mosaic of Pliny's Doves in the Capitol, all the Egyptian antiquities in that museum, and numerous statues of the highest class, noticed in the account of the Vatican and the Capitol, were found among its ruins. It disputes with the Portico of Octavia the honour of the discovery of the Venus de' Medici, and the museums of the great European capitals are indebted to it for some of their most valuable treasures.

The ascent to Tivoli through a grove of olives is very steep, but picturesque. On the right are the ruins of the villa of Cassius, to which we shall recur hereafter. The principal entrance on this side is by the Porta di Santa Croce, from which there is a fine view over the Campagna of Rome.

Tivoli. (*Inns:* La Sibilla; La Regina: neither of these inns are good, but the first is well situated close to the Temple of the Sibyl and the best views of the Falls: it is the favourite resort of the artists; the people are very civil, and anxious to make the traveller as comfortable as the limited accommodations will allow). Tivoli, the ancient Tibur, the well-known city of the Sicani, founded nearly five centuries before Rome, was one of the early rivals of the Eternal City, and was reduced to obedience by Camillus. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiareus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets:

"Tum gemini fratres Tiburtia mœnia linquunt,
Fratris Tiburti dictam cognomine gentem,
Catillusque, acerque Coras, Argiva juventus."
Virg. Æn. vii. 670.

"Nullam, Vare sacrâ vite prius severis arborem
Circa mite solum Tiburis, et mœnia Catili."
Hor. Od. I. xviii. 1.

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar: its beautiful scenery inspired some of the sweetest lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment:

"Me nec tam patiens Lacedæmon,
Nec tam Larissæ percussit campus opimæ,
Quàm domus Albuneæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivis."
Lib. I. vii. 10.

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:

"Tibur Argeo positum colono,
Sit meæ sedes utinam senectæ,
Sit modus lasso maris et viarum
Militiæque." *Lib.* II. vi. 5.

In the early ages of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of "*Superbum* Tibur," given to it by Virgil, is still borne as the motto on the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. Among the historical records of the city, we know that Syphax, king of Numidia, died at Tibur, B.C. 202, two years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured, as Livy tells us, with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to

take Rome, retired to Tibur and rebuilt the town and citadel. In the eighth century it lost its ancient name, and assumed that of Tivoli. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these details, the most interesting to English travellers is the retreat it afforded to Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome, in 1155, by the coronation of the emperor; who is said by the cardinal of Aragon to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to the pope. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the subject of frequent contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna, and was for some time the stronghold of the Ghibeline party. During Frederick's residence at Tivoli he detained there, as hostages or as prisoners, Cardinal Oddone and the cardinal-bishop of Palestrina. Tivoli appears to have been the head-quarters of the Ghibeline chiefs until the cardinals assembled at Anagni, and elected Sinibaldo de' Fieschi to the papal chair under the name of Innocent IV. In the fourteenth century Rienzi made it his head-quarters during his expedition against Palestrina: he resided there for some days, and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and by the house of Colonna; and in order to control the people and reduce them to obedience, Pius II. built the citadel which we still see. In later times it became noted in the contests of the Orsini, the Caraffeschi, and the duke of Alba; but the history of these events presents no facts which call for a detailed description.

Modern Tivoli is one of the most important cities of the Comarca, the capital of a *distretto* of the same name. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 feet. The population of the district is about 17,000 souls; that of the city itself, by the raccolta of 1833, is 6323. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas, which still attest its popularity among the rich patricians of ancient Rome. It has little modern interest, and indeed has rather an indifferent character. Its uncertain and stormy climate, and the number of funerals, which give a bad impression of its salubrity, are commemorated in the popular distich:—

"Tivoli di mal conforto,
O piove, o tira vento, o suona amorto."

The morals of the inhabitants are proved by the fact, that in a population of 17,000 souls there were brought before the magistrates of the district in 1838, no less than 1500 cases of fights, in which 180 persons were dangerously wounded, and 22 killed. Two of its churches, S. Andrea and La Carità, date from the fifth century. Among the antiquities of the town the principal object is the *Temple of the Tiburtine Sibyl*, a beautiful building of the best times of art, finely placed on a rock overhanging the valley of the cascades. The antiquaries of the last century endeavoured to supersede this title for that of the Temple of Vesta, on the ground that all the temples dedicated to the latter deity were round: but there is no proof that there was any temple at Tibur dedicated to Vesta; and to show how little faith can be placed in the arguments of the antiquaries, we may mention that Professor Nibby, in his last work, peremptorily rejects both titles, and contends that it is the Temple of Hercules Saxonus. In these cases the popular name promises to outlive the theories of the antiquaries, and we know of no arguments which have offered sufficient evidence to induce us to reject the ancient and poetical tradition. It is a circular temple, 21½ feet in diameter, surrounded by

an open portico of eighteen columns, ten of which remain. They are of stuccoed travertine, in the Corinthian order, and are 18 feet high without the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers and heads of oxen; and the architrave bears the inscription L. GELLIO. L. The cella is composed of small polygons of tufa and travertine, and has two small windows. On the left of this temple is that called by different writers the Temple of Drusilla, the Temple of the Sibyl, and the *Temple of Vesta*. It is an oblong building of travertine, with an open portico of four columns of the Ionic order. It is now converted into a church dedicated to St. George, but its interior presents nothing to call for observation. From the Temple of the Sibyl a pretty path, made by General Miollis, leads to the Grottoes of Neptune and the Syrens, the two principal points from which the *Falls of the Anio* were seen, a few years since, to the greatest advantage. The water was carried over a massive wall built by Sixtus V., and fell into the black gulf called the Grotto of Neptune, producing by its contrast with the foam and spray of the cataract one of the most striking scenes of the kind in Europe. The inundation of 1826 completely changed the character of the cascade: a great portion of the wall of Sixtus V. was destroyed by the rush of waters which swept away the church of S. Lucia, and thirty-six houses near the Temple of the Sibyl. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve it from destruction. These changes have deprived the grottoes of their interest, and they are now hardly worth a visit except for the purpose of studying the fine sections of the travertine rock. The new Falls were formed by cutting a tunnel through Monte Catillo, immediately opposite the temple. This difficult task was ably executed by the Roman engineer Folchi, and the Anio was turned into its new channel in 1834, in the presence of the pope. The river falls into the valley in a solid mass to the depth of about 80 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of Terni. The catastrophe of 1826, by diverting the course of the river, laid open the ruins of two ancient bridges and an ancient cemetery. The first bridge is at the eastern extremity of the town, and was brought to light by the change of the current: it was at first supposed to be the Pons Valerius, over which the Via Valeria passed in its course up the valley. The subsequent works of Folchi for the new passage disclosed the second bridge in 1832, near the mouth of the channel: it is better preserved than the one just mentioned, and is more likely to have been the bridge of the Valerian Way. Nibby supposed, with great probability, that it was ruined by the inundation recorded by Pliny, which took place A.D. 165. The cemetery near this ruin was discovered at the same time: it contained many sepulchral monuments and several skeletons; the most remarkable monument was the cenotaph of Lucius Memmius Afer Senecio, proconsul of Sicily, who died A.D. 107. Good walks have been cut on both sides of the valley leading to the different points which command the best views of the Falls. There is also a road leading by the circular terrace constructed by General Miollis, and by the villa of L. Varro, to the best point for seeing the Cascatelle and the Villa of Mecænas: it crosses the ancient bridge a little lower down, and returns by the Villa d'Este and the Villa of Mecænas to the town.

The *Cascatelle*, a series of pretty cascades formed by the waters of the Anio, after they have served the purposes of the iron manufactories. The first and largest stream forms two cascades; the other forms those which issue from the Villa of Mecænas, and fall into the valley at the height of more than 100 feet. The effect of these cascades contrasted with the brilliant vegetation of the valley and the rich colouring of the massive brickwork of the villa, produces

a scene of striking interest, which our countryman Dessoulavy has made familiar in numerous private galleries of England. Near the Cascatelle are pointed out the ruins of the *Villa of Catullus*. At the church of S. Antonio are those of the *Villa of Sallust*, attributed by the local cicerone without a shadow of authority to Horace. The church of the Madonna di Quintiliolo, not far distant, is built on the ruins of the *Villa of Quintilius Varo*, commemorated by Horace: its situation on the slopes of Monte Peschiavatore, is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine view of the Villa of Mecœnas, the Cascatelle, and the Campagna of Rome, extending in fine weather to the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins, many of which have been already noticed in our description of the Vatican museum. Half a mile from this is the little stream of the Acquoria, which we pass by an ancient bridge in a good state of preservation, and afterwards cross the Anio by one of wood. In returning to Tivoli we pass over the ancient Via Tiburtina, of which several portions are still perfect: this leads us to the *Villa of Mecœnas*, the most extensive ruin in the neighbourhood of Tivoli. Nibby considers it the great Temple of Hercules, for which Tibur was celebrated from the earliest times, and states with truth that there is no classical authority whatever for its popular name. He contends also that an attentive examination of the ruin will prove that it has none of the elements of a Roman villa, and that it has a strong analogy with the Temple of Fortune at Palestrina. The extent of the edifice rendered it necessary to carry the road under a long corridor of great height, of which several arches are still standing. The principal ruin now visible is a square building or *cavœdium*, with half columns of the Doric order and arcades, forming the entrance to the portico. At one end of this is a small cascade, which adds to the picturesque beauty of the ruin. Behind are two suites of chambers, built upon a large subterranean apartment, supposed to have been a reservoir for water. On one side is a canal, through which a rapid torrent discharges itself under one of the arcades, forming another pretty fall. From the terrace is a fine view of the Campagna. The ruin was converted by Lucien Buonaparte into an iron manufactory, still in operation: the articles manufactured are principally screws; they are in great demand throughout the States, and the amount produced annually is valued at 12,000 scudi. In a vineyard near the Villa of Mecœnas are the ruins of a building, octagonal externally and circular internally, resembling the Temple of Minerva Medica at Rome. Its popular name is the *Tempio della Tosse;* but some antiquaries, struck with the absurdity of a temple to such a goddess as *Cough*, have called it the sepulchre of the Tossia family. Nibby however ascertained that the name is not to be traced beyond the sixteenth century, and that the construction of the building is not more ancient than the fourth century. He inclines to the idea that it was erected for christian worship: the remains of paintings in the interior representing the Saviour and the Virgin, give great probability to his opinion.

The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to show the ruins or the sites, are those of Vopiscus, Piso, Cassius, Munatius Plancus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius many of these ruins are mere conjectures, and it would be an unprofitable task to follow the speculations upon which their doubtful authenticity depends. The walls which support the terraces of the villas of Brutus and of Bassus are polygonal; and that of Fuscus, below the Strada di Carciano, is a fine specimen of Roman work, more than 100 feet in length. At Carciano, under the Casino of the Greek

College, are the remains of the *Villa of Cassius*. The ruins of this noble villa are still very extensive, and have contributed largely to the great museums of Europe. In the sixteenth century Cardinal Ferdinando de' Medici and the Archbishop Baudini of Siena made considerable excavations, which were attended with interesting results, and brought to light many beautiful specimens of ancient art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he excavated were purchased by Pius VI. for the Vatican, and are justly classed among the most valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses (p. 416) were found here, together with many other celebrated statues which have been noticed in our general description of the museum.

Beyond the Porta S. Giovanni, about half a mile distant, are the remains of a circular tomb, supposed to be that of C. Aufestius Soter, the physician, whose inscription was found upon the spot. About a quarter of a mile beyond it the road passes under the arch of the Marcian aqueduct, composed of large blocks of tufa. Near this the specus of the Anio Vetus is visible. Farther on we see the magnificent arch of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a stronghold against the attacks of the Orsini, lords of Castel Madama: it is forty-five feet high and twenty-five feet broad. From the modern bridge we see the ruins of two other aqueducts, and beyond them from the higher ground we recognise a third: the first is the Claudian; the second is the Marcian; the third and highest is the Anio Nuovo. The ruins of these aqueducts combine with the romantic scenery of the valley to produce a succession of pictures which would afford occupation for many days to the landscape artist.

Close to the entrance of Tivoli, at the Porta Romana, is the *Villa d'Este*, built in 1549 from the designs of Pirro Ligorio by Cardinal Ippolito d'Este II., son of Alfonso duke of Ferrara. Though picturesquely situated, it is now deserted and fast falling into ruin. The casino, decorated with frescoes by Federigo Zuccari, Muziani, and other contemporary painters, representing the history of Tivoli, is perishing from neglect. Its formal plantations and clipped hedges find few admirers after the natural beauties of the surrounding scenery; and the water-works, called the Girandola, are now justly regarded as a strange perversion of taste in the neighbourhood of the grand cascades. Notwithstanding these defects, the beautiful pines and cypresses of the garden make it a favourite resort of artists, and the view from the terrace over the plain of the Campagna is one of the finest scenes in Tivoli. The common tradition that Ariosto resided in this villa has been frequently repeated, but it has no foundation in fact. The error no doubt arose from the confusion between the two cardinals of the same name: Cardinal Ippolito I., the patron of Ariosto, did not reside at Tivoli; and this villa was not founded by Cardinal Ippolito II. until sixteen years after Ariosto's death.

Travellers who are desirous of exploring the picturesque and classical localities of the Sabine hills should make Tivoli their head-quarters for some days, and arrange a series of excursions to the most interesting districts. It would be impossible within the limits of this work to describe the numerous objects of natural beauty for which every valley in the neighbourhood is remarkable. Many of these scenes are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome. The traveller who sets out to explore these valleys will be struck with the frequent recurrence of polygonal walls, exhibiting the usual characteristics of the Pelasgic style, which the Romans imitated as late as the first period of the empire. Many of these walls appear to have been constructed for the purpose of supporting the ancient roads, and occur in places where no cities could have existed. The most interesting excursions from Tivoli are

those to Subiaco, up the valley of the Anio; to Licenza, the site of Horace's villa and Sabine farm; and the ascent of Monte Genaro. The road to Subiaco, following for some miles the ancient Via Valeria, is practicable for carriages; but that to Licenza and the ascent of Monte Genaro must be accomplished on horseback or on foot. The pedestrian would find an endless source of enjoyment in the mountains around Tivoli.

SUBIACO,

28 miles from Tivoli, and 44 from Rome. The road during the whole distance ascends the right bank of the Anio. About 6 miles from Tivoli, on the right hand, is a ruined tower of the thirteenth century called *Sacco Muro*, remarkable for some remains of polygonal walls, which probably mark the site of some small town dependent on ancient Tibur at an early period of the empire. In 1821, an inscription of the time of Tiberius was found there, recording the name of C. Nennius Bassus, præfect of the Fabri at Carthage under Marcus Silanus, the father-in-law of Caligula, whose name is so often mentioned by Tacitus. In the middle ages the castle belonged to the Orsini, and was abandoned towards the close of the fifteenth century. About 2 miles beyond Sacco Muro is *Vicovaro*, the ancient Varia, a small village of 1000 souls, picturesquely placed on a hill above the road, and distinguished by the fine old baronial castle of the Bolognetti family and by some remains of polygonal walls. Near it is the ancient bridge of the Claudian aqueduct. 2 miles beyond Vicovaro is the convent of *S. Cosimato*, finely situated on a lofty rock above the deep glen of the Anio, and surrounded by cypresses. In the distance, behind the convent, is the village of *Saracinesco*, perched on the summit of a lofty conical hill covered with wood, which adds greatly to the beauty of the landscape. A local tradition refers the name to a colony of Saracens, and it is remarkable that many of the inhabitants have Arabic names, among which that of Almanzor is not uncommon. The valley of the Anio was desolated by the incursions of the Saracens about the year 876, and there is no doubt that a party of the invaders formed a settlement on this spot, as the name occurs in an inscription of the year 1052, preserved in the monastery of Santa Scolastica at Subiaco, under the name of 'Rocca Sarraceniscum.' Near *Roviano* the river makes a sudden bend almost at right angles. Below this town, the road to Subiaco branches off from the Via Valeria and pursues its course up the valley of the Anio. The Valerian Way continues in a direct line to the Abruzzi by Carsoli, the ancient city of Carseoli, and by the plains of Tagliacozzo (see Route 38). It is the most direct road from Rome to the lake of Celano, but is traversed only on horseback, or in the common cars of the country. The papal frontier-station is at the little village of *Arsoli*, a short distance from Roviano. Another station for a bridle-path, which avoids the circuitous route by Arsoli, is at *Rio Freddo*. The road from Roviano to Subiaco is very beautiful. On the opposite bank of the Anio is *Anticoli*, prettily situated on the slopes of a hill above the river. Before reaching *Agosta*, a picturesque little village of 600 souls on the left of the road, are the celebrated springs called *Le Sirene*, which burst in large volumes of bright crystal water from the base of the mountains: the ancients believed that they issued by subterranean channels from the lake of Celano. Immediately opposite is *Marano*, a small village on an insulated hill on the left bank. Farther on, *Rocca di Mezzo* is passed; and beyond it, on a peak apparently inaccessible, is the populous village of *Cerbara*. Subiaco is seen for the first time near this spot: nothing can be imagined more picturesque than its position among the richly-wooded hills by which it is surrounded on all sides. *Subiaco*, the ancient Sublaqueum, is the chief town of a *distretto* of the Comarca, with a population of 5836 souls. It derived its ancient name from the artificial lakes of the Villa of Nero, below which

(*sub lacum*) it was built. The modern town is more remarkable for the unrivalled beauty of its scenery than for any object of interest within its walls. The falls of the river below the town, the fine old castle on the summit of the hill which for many ages was the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries which have given it such celebrity in the ecclesiastical history of the middle ages, all combine to make it one of the favourite resorts of the landscape painters of all countries. The dark and narrow streets of the town itself are by no means inviting to the stranger: the houses have an air of antiquity which carries us back to the middle ages more than any other town in the vicinity of Rome. The church was built by Pius VI., who was abbot of the monastery for many years before his elevation to the papal chair: the palace of the abbots was also enlarged and modernised by the same pontiff. About a mile from the town, on a hill above the river, we may still trace the ruins of *Nero's Villa*. It was in this villa, as we are told by Tacitus and Philostratus, that the cup of the tyrant was struck by lightning while he was in the act of drinking, and the table overthrown by the shock. Near this is the celebrated *Monastery of Santa Scolastica*, founded in the fifth century, and restored in 981 by the abbot Stefano. It has three cloisters: the first is modern, but contains some ancient monuments; among which may be noticed the sarcophagus with bacchanalian bas-reliefs, a Bacchic head, a fine column of porphyry and another of giallo antico, said to have been found in the ruins of Nero's villa. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the introduction of Gothic architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between two lions. Under the portico is a curious monument of two stags drinking: one bears an inscription recording the foundation of the building in 981; another inscription relates to the construction of the tower, and enumerates the possessions of the monastery in 1052. The third cloister is also Gothic, but evidently not earlier than the thirteenth century. The church, dedicated to S. Scolastica, contains nothing which calls for particular description. The monastery was once famous for its library, rich in MSS. and diplomas. Nearly all these treasures have been dispersed; but it has obtained a lasting celebrity in the history of typography as the first place in Italy in which the printing-press was established by the German printers Sweynheim and Pannartz. Their edition of Lactantius was their first production: it appeared in 1465, and a copy is still preserved in the monastery as an historical record. They remained at Subiaco until 1467, when they removed to Rome, in consequence, it is said, of some disagreement with the monks: their establishment in that city is noticed at p. 455. A mile from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, but the scenery is so grand that no description can do justice to it. St. Benedict retired here in his early youth, about A.D. 450. The monastery was rebuilt in 847; the lower church dates from 1053, the upper church from 1066, and the cloister from 1235. It is built against the rocky hill on nine arches of considerable height, and consists of two long stories. The cave in the lower part of the building is supposed to be of great antiquity, and is identified by some authorities with the oracle of Faunus. It contains a statue of St. Benedict by Bernini. The two chapels leading to it were painted in 1219 by Conciolo, one of the earliest Italian masters, who has recorded his name, *Conxiolus pinxit*. In the sacristy is a Holy Family, attributed to *Correggio* (?). The garden is still remarkable for its plantations of roses, said to be descended from those which St. Benedict cultivated with his own hand. Another legend states that they were originally a bed of thorns on which St. Benedict rolled himself to extinguish the vio-

lence of his passions, and were miraculously converted into roses by St. Francis when he visited the monastery in 1223.* On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name. On the slopes of the hill are the ruins of a Nymphæum, supposed to belong to Nero's Baths. From Subiaco a bridle-road leads over the lower slopes of Monte Carpineto to the picturesque villages of *Olevano* and *Genazzano*. Olevano is about 8 miles from Subiaco; but as it is more generally visited from Palestrina, we shall reserve an account of it for our description of that place.

Horace's Sabine Farm, and Monte Genaro.

The distance from Tivoli to the Villa and Sabine Farm of Horace is 12 miles. The road, as far as the Convent of S. Cosimato, is described in the preceding excursion. From that point it is no longer practicable for carriages, and travellers must therefore make arrangements at Tivoli, and perform the excursion either on horseback or on foot. Leaving S. Cosimato on the right, the road strikes off to the north-east, soon after passing Vicovaro. Near this point on the right hand is the little village of *Bardella*, the Mandela of Horace. About 2 miles farther is *Rocca Giovane*, situated on a steep rock above the road, and supposed to be the Arx Junonis (*Rocca Giunone*). In the church is preserved an ancient inscription, recording the restoration of the Temple of Victory by Vespasian. The antiquaries regard this fact as a proof that it is the Fanum Vacunæ, or the Temple of Juno Victrix, celebrated by Horace, which would confirm the etymology of the modern name. About 2 miles farther up the valley is *Licenza*, the ancient Digentia.

> "Me quoties reficit gelidus Digentia rivus,
> Quem Mandela bibit rugosus frigore pagus." *Hor. Ep.* I. xviii.

It is a small mountain-village of 700 souls, beautifully situated on the bright clear stream which Horace celebrates under the same name. The site of the Villa of Horace is placed on the right of the road, about midway between it and the river, a short distance before we reach the village. Nothing now remains but two capitals and some other fragments of Doric columns, and a white mosaic pavement partly covered by a vineyard. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, on the slopes of the Monte Rotondo, cannot be mistaken; and the village of *La Rustica*, on the right side of the valley as we ascend, recalls the Ustica of the poet:—

> "Utcunque dulci, Tyndari, fistulâ
> Valles, et Usticæ cubantis
> Lævia personuere saxa."
> *Od.* I. 17.

Higher up the valley, in a beautiful and romantic spot under Monte Cornazzano, are two springs, identified with the Fons Blandusiæ:—

> "O Fons Blandusiæ, splendidior vitro
> Dulci digne mero, non sine floribus
> Cras donaberis hædo." *Od.* III. 13.

Above Licenza is the village of *Civitella*, from which a bridle-path leads over the mountains to *Palombara*, a small village of 2694 souls, 6 miles distant. Travellers usually make the *Ascent of Monte Genaro* from this point. Those who ascend direct from Tivoli follow the route taken by the peasants in going to the festa of the Pratone, the little meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, one of the most picturesque villages in the chain, situated on a lofty hill, remarkable for the castellated mansion of the Borghese family. The road here ceases, and we follow for some distance a bridle-path commanding fine views of Rocca Giovane, and at length strike into the forest beneath the singular mass of insulated limestone called La Morva. The last ascent to the Pratone from this side is extremely steep, but the opening of the plain is so beautiful, that the contrast of scenery renders it by no means the least interesting portion of

the journey. The ascent from the side of Licenza to the Pratone is less difficult, and follows the depression in the chain between Monte Genaro and Monte Pennecchio. The Pratone is celebrated for its pastures, and the traveller generally finds it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of Monte Genaro, 4185 feet above the sea, and with the exception of Monte Guadagnolo, south-east of Tivoli, the highest point of the chain which bounds the Campagna on the east. There is no doubt that the Mons Lucretilis, which Horace has celebrated in his most beautiful ode already quoted, was one of the peaks of this ridge, and many writers identify it with Monte Genaro itself. The view commanded during the ascent over the immense plains of the Campagna is one of the finest scenes in Italy, and amply repays the labour of the excursion. It embraces the line of coast as far as Monte Circello, the whole line of the Volscian mountains beyond the Alban hills, and commands nearly all the valleys of the Apennines from the Neapolitan frontier, beyond Monte Guadagnolo, to the monastery of Farfa on the north. On the summit is an ancient tumulus of loose stones. Travellers who are desirous to vary their route in returning to Tivoli may descend by the remarkable pass called *La Scarpellata*, a mountain zigzag, constructed in parts with solid masonry. During the descent we command some fine views of the small group of hills which stand detached from the Sabine chain, and form so conspicuous an object from Rome. On one of their summits are the picturesque town and feudal castle of Monticelli; on another are the polygonal walls of the ancient city of Ameriola; and on the third is the village of Sant' Angelo, marking the site of Corniculum (p. 164). The pass leads down to the hollow called La Marcellina, at the foot of the hill and castle of Monte Verde. Near this are some fine examples of polygonal walls marking the site of the ancient city of Medullia. Between this and Tivoli the road passes *Ceano*, the supposed representative of ancient Cænina, celebrated in the history of Romulus and the Sabine rape: some fragments of its polygonal walls are still standing. Farther on, we pass some ruins of a Roman villa at a spot called *Scalzacane*, opposite to which are the low hills called *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a pedestal with the following inscription:—L. MVNATIVS . PLANCVS . TIB. COS . IMP. INTER VII. VR . EPVLON . TRIVMPH . EX . RHÆTIS . EX TEMPLO . SATVRNI . ET . COS . IMP. ESERCITI . IN . ITALIA . ET . GALLIA. The name of the temple is no doubt given in this inscription which records the name of an illustrious Roman, whom the beautiful lines of Horace have made familiar to the scholar:—

"Sic tu sapiens finire memento
Tristitiam vitæque labores
Molli Plance mero: seu te fulgentia signis
Castra tenent, seu densa tenebit
Tiburis umbra tui." *Od.* I. 7.

Beyond this we leave the convent of *Vitriano* on the right, and enter the valley of Tivoli through the fine groves of olive which clothe the slopes of the Monte Quintiliola, as far as the Ponte dell' Acquoria.

Frascati, 12 Miles.

This excursion is generally performed in a single day, but the best plan is to sleep at Frascati for at least two nights, and combine a visit to the ruins of Tusculum, Grotta Ferrata, and Marino with an excursion to Monte Cavi and the site of Alba Longa. The charge for a carriage with two horses, to go to Frascati and return to Rome on the same day, is four scudi, exclusive of *buonamano*. Those who do not object to travel in a public carriage will find one daily at the Tre Re near the Capitol: the charge is from four to five pauls for each seat. The road leaves Rome by the Porta S. Giovanni (p. 260): for a few hundred yards beyond the gate it traverses the

ancient Via Latina. It leaves the ancient road soon after crossing the Marranna, but pursues a course nearly parallel to it for about half the distance to Frascati. About 3 miles from the gate we pass the arch of the Acqua Felice, called the Porta Furba, constructed on the line of the Claudian aqueduct (p. 320). Near it is the lofty tumulus called the *Monte del Grano*, called without a shadow of authority the sepulchre of Alexander Severus. It is an immense mound, 200 feet in diameter at the base, and constructed of solid masonry. Towards the end of the sixteenth century it was explored from the summit of the tumulus; an entrance was made by removing the stones of the vaulted roof, and a sepulchral chamber was discovered containing the magnificent sarcophagus of white marble which gives its name to one of the rooms of the museum of the Capitol, and is described in our account of that collection (p. 432). The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. A short distance beyond the tumulus, on the right hand, close to the ancient Via Latina, which continues to run parallel to the present road, is the casale of *Roma Vecchia*, belonging to the banker Torlonia. It is interesting as marking, in the opinion of the modern antiquaries, the site of the famous temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus, who here dissuaded him from his threatened attack on Rome. The distance from the capital and the locality both agree with the accounts of Dionysius and Valerius Maximus, who place it at the fourth milestone on the Via Latina. There are no ruins of any consequence, although the walls of the casale are composed of fragments of marble, and numerous remains of columns, &c. have been found in the vicinity. There is no other spot to which the site of the temple can with so much probability be assigned, and we may therefore regard it as the scene where Coriolanus found that he was not "of stronger earth than others:"

"Ladies, you deserve
To have a temple built you: all the swords
In Italy, and her confederate arms,
Could not have made this peace."

About 2 miles beyond the Monte del Grano is the ruin called the *Sette Bassi*, on the farm of the Arco Travertino, which also belongs to the banker Torlonia. The name is supposed to be a corruption of Septimius Bassus the consul, A.D. 317; but it is more interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 feet in circumference: their construction shows two distinct periods; that portion towards Rome corresponds with the style of the Roman buildings under Hadrian, while that towards Frascati belongs to the time of the Antonines. The antiquaries agree in regarding it as the suburban villa of Hadrian or Commodus: the quantity of precious marbles discovered among the foundations attest the splendour of the edifice; and a rare specimen of violet breccia occurs so frequently, that it has acquired the name of the "breccia di Sette Bassi." Near this is the *Torre di Mezza Via*, the half-way house, where the road divides into two branches: that to the right leads to Grotta Ferrata, and that to the left to Frascati. At the foot of the hill of Frascati are the fountain and osteria of *Vermicino*, remarkable as the head-quarters of the Neapolitan army which invaded the new Roman republic under Mack in 1798, and seized the capital in November of that year. Beyond this point a road on the right hand leads to the *Villa Muti*, the favourite residence of Cardinal York. The high road now descends into a deep valley, from which a long and tedious ascent brings us to

Frascati.—This interesting town is prettily situated on one of the lower eminences of the Alban hills, with a population of 4975 souls. (*Inns:* H. de Londres, very good; H. de Paris; Croce Bianca, now a lodging-house.) Frascati is one of the favourite resorts of the Roman families during the villeggiatura, and in the summer months every

house is filled with company. Many English families who spend the summer in this part of Italy prefer it to every other place in the neighbourhood of Rome: the climate is pure and healthy, and the excursions in its neighbourhood, if not more beautiful, are more accessible than those in the *contorni* of Tivoli. Frascati arose in the thirteenth century from the ruins of ancient Tusculum, which was situated on the hills above the town. The walls are built on the ruins of a villa of the Augustan period, which is said to have afforded shelter to the inhabitants after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the eighth century, as a spot covered with trees and bushes. The town itself is less remarkable than the beautiful villas which surround it. Many of the older houses retain their architecture of the thirteenth and fourteenth centuries; and the church of S. Rocco, formerly the cathedral of St. Sebastian, and still called the Duomo Vecchio, is supposed to have been built by the Orsini, lords of Marino, in 1309. The principal building of recent times is the *Cathedral*, dedicated to St. Peter, built by Carlo Fontana in the reigns of Innocent XII. and Clement XI. It was completed under the latter pontiff in the year of the Jubilee, 1700. It contains a monument to Cardinal York, who was for many years bishop of this diocese, and another erected by the cardinal to his brother Prince Charles Edward, the young Pretender, who died here January 31, 1788. The following is the inscription:—*Hic situs est Carolus Odoardus cui Pater Jacobus III., Rex Angliæ, Scotiæ, Franciæ, Hiberniæ, Primus Natorum, paterni Juris, et Regiæ dignitatis successor et heres, qui domicilio apud Romæ delecto Comes Albaniensis dictus est. Vixit annos 57 et mensem, decessit in pace—Pridie Kal. Feb. Anno* 1787. The *Duomo Vecchio*, built in 1309, has a campanile built in the Gothic style of the period. Near it is the old castle, now the *Palazzo Vescovile*, a building of the fifteenth century, restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the church of S. Agostino at Rome, to whom the foundation of the castle is also attributed. The church of the *Cappuccini*, finely situated above the town, is remarkable for some interesting pictures: among these we may notice the Holy Family, attributed to *Giulio Romano;* the St. Francis, by *Paul Brill;* and the Crucifixion, by *Muziani*. In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion in the church of S. Lorenzo in Lucina at Rome.

Villas.—The villas of Frascati, which constitute its most remarkable feature, were built chiefly in the sixteenth century. The most important is the *Villa Aldobrandini*. Shortly before we arrive at the gate of this noble villa, we pass on the left hand the small casino of the Villa Piccolomini, remarkable as the retreat in which Cardinal Baronius composed his celebrated Annals. An inscription on one side of the building records this interesting fact:—*Cæsar Card. Baronius, Annalibus Ecclesiæ pertexendis, huc secedere solitus locum monumento dignum fecit.* The Villa Aldobrandini was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the church. It was designed by Giacomo della Porta, and was the last work of that accomplished architect. The buildings were completed by Giovanni Fontana, and the water-works were constructed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known as the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of Prince Borghese, who still possesses it. The casino, built upon a massive terrace, is richly decorated with marbles and frescoes by *Cav. d'Arpino*. The subjects of these paintings are taken

from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the anterooms are hung with maps of the vast manorial possessions of the house of Borghese. Opposite the casino towards the hill is a large hemicycle with two wings, and a fine cascade of water. Near it is a building called Il Parnasso, once remarkable for its frescoes by Domenichino. It contains a large relief of Parnassus with the different divinities, and a Pegasus. The water is made to turn an organ, one of those strange applications which seem to have been popular in the Roman villas of this period. The grounds of the villa can hardly be surpassed in picturesque beauty; a path leads through them to the Cappuccini described above, and to the Villa Ruffinella.—*Villa Montalto*, or *Bracciano*, now the property of the Propaganda, built on the ruins of an ancient villa towards the close of the sixteenth century. The casino is decorated with frescoes by the scholars of Domenichino, the Caracci and the Zuccari. Near it is the *Vigna del Seminario*, with the episcopal seminary built and endowed by Cardinal York: it stands on the supposed site of the villa of Lucullus.—The fine circular ruin resembling the tomb of Cæcilia Metella, and called the sepulchre of Lucullus, is in the Vigna Angelotti: it is the finest ruin at Frascati, constructed with immense blocks of stone, and about 100 feet in diameter; it contains three sepulchral chambers. Near it is an extensive building with five divisions communicating with each other, on the plan of the Sette Sale at Rome.—*Villa Ludovisi*, or *Conti*, latterly the property of the duke of Sforza Cesarini, finely situated beyond the Porta S. Pietro, and remarkable for its plantations and fountains.—*Villa Taverna*, built by the cardinal of that name in the sixteenth century, from the designs of Girolamo Rainaldi. For many years it has been the property of the Borghese family, and was the favourite residence of Paul V. The casino contains the tapestries of Sergardi. Attached to this villa is the more extensive but deserted *Villa Mondragone*, founded by Card. Altemps as an agreeable surprise to Gregory XIII. The casino, designed principally by Vansanzio, contains no less than 374 windows. The grand loggia of the gardens was designed by Vignola, and the portico by Flaminio Ponzio. The fountains and water-works were constructed by Giovanni Fontana.—*Villa Falconieri*, formerly the *Ruffina*, the oldest of all the Frascati villas, founded by the bishop Ruffini in 1548. The casino, built by Borromini, is remarkable for a ceiling by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*, well known by the engravings of Oestereich.—*Villa Ruffinella*, formerly belonging to the Jesuits, and latterly to Lucien Buonaparte, from whom it is sometimes called the villa of the Prince of Canino. It is now the property of the king of Sardinia. The casino, built by Vanvitelli, is supposed by some antiquaries to stand on the site of the Academia of Cicero's villa. Under the portico are collected numerous inscriptions and other fragments discovered among the ruins of Tusculum. The little chapel contains a monument erected by Lucien Buonaparte to his father, in whose bust many have recognised a likeness to Napoleon; another monument to the first wife of the prince; and a third to his eldest son. In one part of the grounds is a hill called Parnassus, arranged by Lucien Buonaparte. On the slopes are planted in box the names of celebrated authors of ancient and modern times. The conceit and the arrangement are truly French: the list comprises fifty-five names, beginning with Ariosto, Voltaire, and Sophocles, and ending with Malherbe, Lopez de la Vega, Klopstock, and Marini. The following are the five Englishmen admitted to the honours of this Parnassus, in the order in which they occur:—Pope, Milton, Shakspeare, Addison, and Dryden. In November 1818, the Villa Ruffinella obtained a disagreeable notoriety from a daring attack of ban-

ditti, who obtained admission while the family were at dinner, intending to seize the daughter of Lucien Buonaparte, who was on the point of being married to Prince Ercolani of Bologna. The family made their escape, but the brigands seized the secretary and two servants, and carried them off to the hills above Velletri, from which they were not released until the prince paid a ransom of 6000 scudi.

Tusculum.—The ruins of this celebrated city of ancient Latium, whose foundation is ascribed by the poets to Telegonus, the son of Ulysses and Circe, occupy the crest of the hill above the Villa Ruffinella. This hill forms a portion of the lip of the outer or more ancient crater of Monte Albano, whose form may be traced distinctly round the northern and eastern flanks of Monte Cavi. The position of Tusculum, fortified by Pelasgic walls of great solidity, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became more memorable as the scene of Cicero's Tusculan Disputations, and as the birthplace of Cato. It is known from historical evidence that the city was entire at the close of the twelfth century, when it embraced the Imperial cause, and for some years maintained a gallant struggle with Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the pope. Count Rainone of Tusculum was assisted by the Ghibeline troops under Raynaldus archbishop of Cologne, and Christian archbishop of Mentz: a general engagement took place in the plain before the city, May 30, 1167, in which the Roman troops, 30,000 strong, were utterly overthrown. The slaughter was immense; the Romans are stated to have left 2000 dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and the contemporary historians confirm the accounts of the carnage by calling the battle the Cannæ of the middle ages. The battle lasted from 9 in the morning until evening; and on the next day, when the Romans came out to bury their dead, the Count of Tusculum and the Archbishop of Mentz surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their Count, unconditionally surrendered to the pope (Alexander III.) The cause of the pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1178, that he received the ambassadors sent by Henry II. of England to assert his innocence of the death of Thomas à Becket. Alexander died in 1181, and Tusculum again became an imperial city: the Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore the city on its ancient site, and Frascati, as we have already stated, rose from its ruins on the lower slopes of the hill. A visit to the ruins, though much evidently remains buried, is highly interesting; and the view alone is an inducement which even in this district of beautiful scenery amply repays the trouble of the ascent. The first object on the brow of the hill is the Amphitheatre, of reticulated work, 225 feet long and 166½ broad: the style does not show an antiquity corresponding to the other ruins, and it is regarded as the most recent building of Tusculum yet discovered. Near it, along a ridge of rocks commanding a fine panoramic view over the Campagna, including

Rome and the sea beyond Ostia, are the ruins of a long corridor and ten chambers, called the *Scuola di Cicerone*. They formed, apparently, the ground floor of an extensive building; and are regarded, with great probability, as the granaries of Cicero's villa. Near this we find the ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground-floor of a house with the atrium and cistern. Proceeding along the ancient pavement we arrive at the theatre and the city walls, excavated by Lucien Buonaparte. The theatre is small, but its seats are tolerably perfect, and the plan and measurements can be ascertained without much difficulty. The citadel beyond this is extremely interesting: the position of the four gates may be traced, and the view over the Campagna and the Alban hills is beautiful beyond description. On the north we see Monte Porzio, Monte Compatri, and Colonna, the ancient Labicum: towards the east we recognise in succession, along the lip of the crater, Rocca Priore, Monte Fiore and Cava: on the south are Monte Pila, Monte Cavi, Rocca di Papa, the Camp of Hannibal, Marino, and the ridge of Alba Longa, bounding the lake of Albano. At the base of the hill runs the ancient Via Latina, in a direct line from near Grotta Ferrata to Cava: part of it has been recently restored by Prince Borghese, and we believe it will not be long before it is carried into the central road to Naples, below Segni. It traverses the property of Prince Borghese, who has established on the spot a colony of Tuscan agriculturists, and has now a large estate of beautiful and flourishing country, which a few years since was a barren wilderness. Below the northern wall is another street paved with large polygonal blocks, where we may examine a fountain with three troughs, supplied by a leaden pipe, of which some remains were lately visible. On the front of the fountain is an inscription recording its construction by Q. Cælius Latinus and Marcus Decumus, at the command of the senate. Close to it is a singular chamber, apparently a subterranean reservoir. The roof has a pointed arch like the gate of entrance at Arpino (R. 41, Hand-Book for Southern Italy). This arch is not, as some writers have imagined, constructed on the well-known principle of a Gothic arch, but is composed of nine horizontal courses of great length, laid so as to approach each other, and cut away from below in a pointed form. The water was brought into the chamber by a square conduit, whose specus is 5½ feet high and 2 feet broad. Farther on are the foundations of one of the city gates, some fine examples of Pelasgic walls, the remains of another theatre, and a large piscina divided into four chambers by pilasters arranged in three rows of five each. In returning to Frascati, travellers should visit the *Camaldoli*, one of the finest monasteries of the order in Italy, and certainly one of the most beautifully placed. It is remarkable as the retreat of the celebrated Cardinal Passionei, who built himself some cells on the plan of those occupied by the monks, decorated their walls with fine engravings, and converted a small spot of ground adjoining into a pretty garden, which he cultivated with great taste. He collected in his garden no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the addition of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England; and in 1741 he was honoured by a visit from Pope Benedict XIV.

GROTTA FERRATA,

about 2 miles from Frascati, in the direction of Albano. The road is beautiful, passing through the fine old wood of Grotta Ferrata, remarkable for its immense elms and plane trees. The village contains only 600 souls, and is a mere dependency of the immense castellated monastery of S. Basilio. This celebrated establishment of Basilian monks is the only one of the order in the Papal States. The tradition tells

us that it derives its name from an ancient grotto closed with an iron grating, in which the miraculous image of the Virgin, now in the church of the monastery, was formerly preserved. It was founded in the beginning of the tenth century by St. Nilus, who was invited to Rome by the Emperor Otho III., at the time when the shores of southern Italy, below Naples, were ravaged by the incursions of the Sicilian Saracens. In the fifteenth century it was given by Sixtus IV., *in commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II. This warlike prelate converted it into a fortress, strengthening it with towers, and surrounding the whole building with a ditch. His armorial bearings may be seen on numerous parts of the castle, and even in the capitals of the columns in the palace of the abbot. The church was rebuilt in 1754 by Cardinal Guadagni, abbot of the monastery. The vestibule, which is much more ancient, is remarkable for the bas-reliefs of the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be part of an ancient sarcophagus, an imperial work, of the time, probably, of Septimius Severus. The door of the church belonged also to the old building erected in the eleventh century. The Greek inscription on the architrave, exhorting all who enter to put off impurity of thought, is evidently as early as this period. In the interior, on the vault of the high altar, are mosaics of the twelve apostles. In the right aisle is a curious Greek inscription, containing the names of the first twelve ηγουμενοι, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world, the year 6513 being given for A.D. 1005, in which St. Nilus died. Another interesting monument of the middle ages is the sepulchral stone in the left aisle, with an eagle in mosaic, the armorial bearings of the counts of Tusculum. It is said by tradition to have belonged to the tomb of Benedict IX., who was a member of this family. The *Chapel* dedicated to *St. Nilus* and *St. Bartholomew*, both abbots of this monastery, is celebrated for its frescoes by Domenichino. He was employed by Odoardo Farnese, while cardinal-abbot, to decorate it with his pencil, at the particular recommendation of his master Annibale Caracci. He was then in his twenty-ninth year, as we learn from the date 1610, which may be observed on the ceiling. These fine works have generally been classed among the masterpieces of Domenichino: they represent the acts and miracles of St. Nilus and St. Bartholomew. Beginning from the left of the altar, the subjects occur in the following order:—1. The demoniac boy cured by the prayers of St. Nilus with oil taken by St. Bartholomew from the lamp of the Madonna. In the lunette above is the death of St. Nilus, surrounded by the monks. 2. The Virgin in glory, surrounded by angels, giving a golden apple to the two saints. 3. The meeting of St. Nilus and the Emperor Otho III., one of the best composed and most powerful paintings of the series: the trumpeters are justly regarded as a prodigy of expression. The figure in green holding the emperor's horse is Domenichino himself, the figure leaning on the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is Giambattista Agucchi, one of Domenichino's early patrons; the graceful youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati whom Domenichino loved, but was unable to obtain from her parents. 4. The miracle of the saint sustaining the falling column during the building of the monastery: a fine composition, remarkable for its perspective and for the great number of episodes introduced. 5. St. Nilus praying for protection from a storm which threatens the harvest. 6. The saint praying before the crucifix. 7. The Annunciation. These interesting fres-

coes, which had suffered greatly from damp and neglect, were cleaned and cleverly restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who died abbot of the monastery. This enlightened statesman at the same time placed in the church the marble bust of Domenichino executed by Signora Teresa Benincampi, a favourite pupil of Canova. The altarpiece, an oil painting representing the two saints praying to the Virgin, is by *Annibale Caracci*. The service of this church is always performed in the Greek language and according to the Greek ritual. The principal Greek MSS. of the conventual library were removed a few years since to the library of the Vatican (p. 421). The *Palace of the Abbot*, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery among the ruins of a Roman villa, long supposed to be that of Cicero. In one of the rooms is a monument to the memory of Cardinal Consalvi, who died in the palace. The circumstances attending his death are still involved in painful mystery, and the few facts which have come to light confirm the popular impression that he was carried off by poison.

MARINO,

about a quarter of a mile from Grotta Ferrata, prettily situated on an insulated hill at the foot of Monte Cavi. It occupies the site of ancient Castrimœnium, mentioned by Pliny, and contains a population of 5078 souls. It is interesting in the history of the middle ages as the stronghold of the Orsini family, who first appear in the thirteenth century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonna family, who have retained it almost uninterruptedly to the present time. It was the residence of Martin V. in 1424. During the contests of the Colonna against Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, the commander of the papal troops. The Colonna, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the strong walls and towers which still surround the town, and add so much to its picturesque beauty. From the situation of Marino, on a hill high above the plain, the climate is particularly healthy, and during the summer it is frequented by numerous families from Rome, who are attracted by the cool pure air and by the shady walks in the neighbourhood. Before the restoration of the Via Appia by Pius VI., the high post-road from Rome to Terracina passed through it, and it was often made one of the sleeping-places on that route. The long street called the Corso, the piazza of the Duomo, and the fountain, would do credit to many towns of more importance. The *Cathedral*, dedicated to St. Barnabas, contains a fine picture of St. Bartholomew by *Guercino*, seriously injured by retouching; and another, of St. Barnabas, by one of Guercino's scholars. The church of the *Trinità* on the left of the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is the St. Roch, by *Domenichino*.

At the foot of the hill of Marino, lying between it and the ridge of Alba Longa, is a deep glen beautifully wooded, called the *Parco di Colonna*. This valley is highly interesting to the classical tourist as the site of the Aqua Ferentina, memorable as the spot on which the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 338. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy; among these are the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidenæ; and that which pro-

ceded the battle of the Lake Regillus. The most interesting fact connected with these meetings is that recorded by Livy in his first book, describing the death of Turnus Herdonius, the chieftain of Aricia. He says that Tarquinius Superbus had convened an assembly of the chiefs at daybreak, but did not arrive himself till evening, when Turnus, who had openly expressed his anger at the neglect, indignantly quitted the meeting. Tarquin, to revenge himself for this proceeding, hired a slave to conceal arms in the tent of Turnus, and then accused him of a conspiracy to assassinate his colleagues. The arms were of course discovered, and Turnus was thrown into the fountain, "caput aquæ Ferentinæ," where he was kept down by a grating and by large stones until he was drowned. The description of Livy, if written to record an event of our own time, could not apply more accurately to the ground. The traveller may trace the stream to the "caput aquæ," which he will find rising in a clear volume at the base of a perpendicular mass of tufa: even the depth of the pool seems to have undergone no change, and it would be impossible to execute a sentence similar to that of the Latin confederates without such a contrivance as they adopted.

Alba Longa.

For many years the Roman antiquaries fixed the site of this famous city at Palazzola, on the south-eastern margin of the lake of Albano, although the ground was far too limited to be reconciled with the descriptions of Livy and Dionysius. The remarkable expression of the former historian, "*quæ ab situ porrectæ in dorso urbis Longa Alba appellata*," could never have applied to the insulated knoll of Palazzola; and Sir William Gell, believing that the older antiquaries had not personally investigated the locality, undertook the examination of the ground for the purpose of deciding this doubtful point of classical topography. The discovery of the true site of Alba Longa is entirely due to our learned countryman. He found that it was situated on the ridge above Marino stretching along the north-eastern margin of the lake. A very beautiful path leads us from Marino to the base of Monte Cucco, about half a mile north of Castel Gandolfo, near the spot where the Romans made the deep artificial cutting to carry the waters of the lake into the Rivus Albanus before the construction of the Emissary. Here we begin to meet with the ancient road discovered by Sir William Gell, who traced it from near the ruins of Bovillæ on the high post-road to Albano. He found its course marked by a line of ruined tombs, and traced it across the dry bed of the Rivus Albanus. The rocks in many places have been cut to assist the passage of the road, which may be traced along the edge of the precipice which borders the lake on this side. The accumulation of underwood in many places conceals the road, but wherever we can obtain access to it the marks of wheels are generally visible. At the point where the road terminates are massive walls composed of immense rectangular blocks of peperino, which may be traced for a considerable distance along the ridge towards Palazzola. This ridge, bounded on one side by the precipices of the lake and on the other by the valley of the Aqua Ferentina, will explain to any one who will take the trouble to examine the ground, how appropriately a city so built was designated by the term *longa*. There is room only for a single street, whose length, so far as the ruins enable us to ascertain it, cannot have been less than one mile. It is not improbable that Palazzola was one of the citadels which defended the town at the south-eastern extremity: Niebuhr's idea that Rocca di Papa was the chief citadel of Alba, and that Monte Cavi was its Capitoline hill, appears quite irreconcileable with the localities. The road leading from the ruins to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium, whose site may easily be recognised by the high tower of *Pratica*, the modern representative

of that famous Trojan city. Professor Nibby, who subsequently verified the observations of Sir W. Gell, coincides entirely in his conclusions, and very justly commends the patience and ability with which he examined the localities. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:

"Signa tibi dicam: tu condita mente teneto.
Quum tibi sollicito secreti ad fluminis undam,
Litoreis ingens inventa sub ilicibus sus
Triginta capitum fetus enixa jacebit,
Alba, solo recubans, albi circum ubera nati.
Is locus urbis erit; requies ea certa laborum." *Æn.* iii. 385.

It is unnecessary in this place to examine the arguments by which Niebuhr has established the mythic character of the early history of Rome. By separating history from poetic fable, the great historian by no means questions the existence of the ancient cities which figure so conspicuously in the legends of the poets. No one who has explored the country, and has examined the gigantic ruins still standing on the spots described by the Roman writers, can regard their existence as a romance; and the fact that the poets have associated them with the events of their legendary history, must at least be received as a proof of their high antiquity. There can hardly be a doubt that Alba was a powerful city long anterior to the foundation of Rome: Niebuhr considers that it was the centre of a confederation, distinct from that of the Latins, but in alliance with it. The Roman writers state that Alba was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii; but Niebuhr doubts whether its destruction took place at that period, and believes that the city was first seized by the Latin confederation. All the authorities, however, agree that after the ruin of Alba its inhabitants removed to Rome, and settled on the Cœlian hill; and in later times the Julian and other illustrious families traced their descent from these Alban colonists.

From Alba the traveller may visit Castel Gandolfo and descend to the lake of Albano, for the purpose of examining the ancient Emissary; or he may proceed along the margin of the lake to Palazzola, and from thence to Rocca di Papa and Monte Cavi.

Palazzola,

a Franciscan monastery, beautifully situated on a knoll at the foot of Monte Cavi, overlooking the lake of Albano, and commanding beautiful views of Castel Gandolfo and the surrounding country. The garden of the monastery is remarkable for the magnificent consular tomb, well known by the engravings of Piranesi. It is cut in the solid rock, and is supposed upon good grounds to be as old as the period of the second Punic war. It was first discovered in 1463 by Pius II. (Æneas Sylvius), who had it cleared of the ivy which had concealed it for ages. It was not excavated to the base until 1576, when considerable treasure is said to have been found in the interior. The style of the monument closely resembles that observed in the Etruscan sepulchres—a fact which bespeaks its high antiquity, independently of the consular fasces and the insignia of the pontifex sculptured on the rock. Professor Nibby considers it the tomb of Cn. Cornelius Scipio, who is the only person recorded in the Fasti Consulares as having died while holding both these offices, and is mentioned by Livy as having been seized with apoplexy while visiting the temple on the Alban mount. Near the monastery are the remains of extensive artificial caverns, supposed to be a Nymphæum of Roman times. In the fifteenth century they were much visited during summer as a picturesque retreat, but the rock is so fragile, that large quantities have fallen in recent years, and part of the roof has entirely disappeared.

Rocca di Papa.

From whatever side we approach this picturesque mountain-village, whether

from the valley of Grotta Ferrata and Marino, or through the magnificent woods of Palazzola, it is scarcely possible to convey any idea of the scenery which presents itself at each turn of the road. Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing in his time, and is generally supposed to mark the position of the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, while others derive it from the fact that it was one of the strongholds of the popes as early as the twelfth century. It is a long straggling village of 2100 souls, built on a steep rock on the edge of the most ancient crater of the Alban mount. It is first mentioned under its modern name in the chronicle of Fossanuova, in Muratori's great collection, where it is stated that the pope, Lucius III. (1181), sent the Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the thirteenth century it became, like Marino, a lordship of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed into the family of the Colonna, who still possess it. During the two following centuries it was the stronghold of the Colonna, and was frequently besieged and captured in the wars of the Roman barons. In 1482 it was captured by the duke of Calabria; in 1484, by the Orsini; and in 1557, during the contests between the Caraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. On the extreme point of the rock some ruins of the ancient citadel may still be seen. From this village we ascend to Monte Cavi, through chestnut forests of great luxuriance and beauty.

Monte Cavi.

Immediately above the village of Rocca di Papa is the semicircular plain called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Appian and the Latin Ways. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa probably occupies a portion of its margin. It is generally supposed that the lava currents of Capo di Bove and Morena proceeded from this crater. In different parts of the plain are large roofed pits, fifty feet deep, in which the snow collected on the neighbouring heights for the supply of Rome is preserved. Monte Cavi, or Monte Albano, the highest point of the chain of mountains which bound the Campagna on the east and south, is nearly 3000 feet above the level of the sea. On the summit stood the celebrated Temple of Jupiter Latialis, built by Tarquinius Superbus, and memorable in Roman history as the scene of the Feriæ Latinæ, the solemn assemblies of the forty-seven cities which formed the Latin confederation. In the last portion of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals who were allowed the honours of the lesser triumph, or the Ovation, ascended on foot to the temple. Among those who enjoyed this triumph were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. The pavement of this ancient road is nearly perfect: the curb-stones are entire throughout the greater part of the ascent, and the central curve, for which the Roman roads were remarkable, is still visible. Many of the large polygonal blocks of which it is composed bear the letters V. N., supposed to signify "Via Numinis." On the summit is a broad platform, on which stood the celebrated temple, commanding the immense plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced

the south; that it was 240 feet long and 120 feet broad; and that it was richly decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains were destroyed by Cardinal York for the purpose of rebuilding the church of the Passionist Convent. The Roman antiquaries justly denounced this proceeding as an act of Vandalism, and it is greatly to be regretted that so distinguished an admirer of ancient art as Pius VI. did not interpose to prevent it. The temple was one of the national monuments of Italy, and no profaning hand should have been allowed to remove a single stone of an edifice so important to the early history of Rome. The only fragment now visible is a portion of the massive wall, on the eastern side of the convent terrace, composed of large rectangular blocks, and evidently a part of the ancient foundations of the temple. The church, dedicated to the Holy Trinity by Cardinal York, contains nothing to require notice. The traveller will hardly expect to find any object of interest, either in the church or the adjoining convent, when he observes the pains taken by the monks to exclude from their windows the glorious panorama which captivates every stranger who has the opportunity of enjoying it. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, L'Ariccia, Albano, and the papal palace of Castel Gandolfo. Beyond this rich foreground is the wide-spread plain of ancient Latium, on which, as upon a map, we may mark the battle-fields of the last six books of the Æneid, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of the Pelasgic city of Lanuvium. On the south the Pontine marshes are concealed by the ridge of Monte Arriano, but we may trace the line of coast from the promontory of Porto d'Anzo, the ancient Antium, to Civita Vecchia; and as the eye traverses the dark band of forests which spread along the shore for nearly sixty miles, we may recognise the position of ancient Ardea, near the mouth of the Rio Felice; of Lavinium, the modern Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; of the Etruscan citadel of Cære or Agylla; the crater of the lake of Bracciano; and the hills of Tolfa in the distance. Towards the north and east we recognise the heights of Monte Cimini, the insulated mass of Soracte, Monte Genaro, the Lucretilis of Horace, and far beyond it the lofty outline of Monte Sarsatelli near Rieti. Within the line of the Sabine hills we see Tusculum, the lake of Gabii, and the heights of Tivoli; but the view of Palestrina is intercepted by Monte Pila, which rises above the eastern extremity of the Campo di Annibale. Behind Monte Pila is the "gelidus Algidus" of Horace, on which Lord Beverley discovered a few years since the ruins of a circular temple. This may possibly be the famous temple of Diana which Horace celebrates in a well-known passage:

"Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet; et votis puerorum amicas
Applicet aures."

Beyond it, at the opening of the plain of the Sacco, is the little town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point to great advantage:

"Quâque iter est Latiis ad summam fascibus Albam,
Excelsâ de rupe procul jam conspicit Urbem." *Lucan*, v.

The summit of this hill is well known to the classical tourist as the spot on which Virgil makes Juno survey the contending armies previous to the last battle of the Æneid:

"At Juno è summo, qui nunc Albanus habetur,
Tum neque nomen erat, nec honos, aut gloria, monti,
Prospiciens tumulo, campum adspectabat, et ambas
Laurentum Troûmque acies, urbemque Latini." *Æn*, xii. 134.

LAKE OF ALBANO.

The ascent from Marino to Castel Gandolfo through the forests which clothe this side of the lake, is one of the most beautiful scenes in Italy: it crosses the ancient paved road leading from Bovillæ to Alba Longa, described in a previous page, and passes near the base of Monte Cuccu, the deep artificial channel at the lowest edge of the crater to which we have before adverted. This channel is about 250 yards wide and 30 feet deep: it is cut in the tufa rock, and evidently served to carry off the waters of the lake into the course of the Rivus Albanus, prior to the construction of the Emissary. The Rivus Albanus is now a mere dry bed, which the high post-road from Rome to Naples crosses shortly before it reaches Albano.

Another road leads from Rocca di Papa to Castel Gandolfo, through Palazzola, and along the southern margin of the lake, traversing the lower *galleria* below the picturesque convent of the Cappuccini. From whatever quarter the lake is approached, the traveller cannot fail to be struck by its exceeding beauty. No one who has not explored the magnificent scenery of the Alban and the Sabine hills can form any idea of the resources of Rome as a summer residence.

Castel Gandolfo, a small village of 1000 souls, derives its chief importance from the summer palace of the popes, which forms so conspicuous an object from all parts of the lake. In the twelfth century it was the property of the Gandolfi family, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it appears to have passed to the Savelli, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns, although they were occasionally driven from their position by superior force. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had given an asylum to Antonio Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savelli again obtained possession of it in 1447, in the pontificate of Nicholas V. This illustrious family continued to hold it with occasional interruptions until 1596, about which time Sixtus V. had made it a duchy in favour of Bernardino Savelli; but the fortunes of his noble house were too much reduced to support the dignity, and he sold the property to the Camera Apostolica, in that year, for 150,000 scudi, an immense sum for the period. In 1604 Clement VIII., by a decree of the Consistory, incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace in that year from the designs of Carlo Maderno, Bartolommeo Breccioli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the whole building was restored and reduced to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberini, the Ludovisi, the Albani, and the Torlonia, have erected villas in the vicinity, which have added considerably to the beauty of the lake. The situation of Castel Gandolfo is extremely picturesque: it occupies a volcanic peak above the north-western margin of the lake; and from its lofty position, 1350 feet above the Mediterranean and 431 above the lake, its climate is pure and bracing. The Papal Palace, the only country-house belonging to the pope, is a plain, unornamented building, with some large and convenient apartments: the view from it, over the lake, is extremely fine. The church adjoining, dedicated to St. Thomas of Villanova, was built in 1661 by Alexander VII., from the designs of Bernini, in the form of a Greek cross. It is surmounted with a cupola, and ornamented with Doric pilasters. The interior presents an altar-piece by *Pietro da Cortona*, and an Assumption by *Carlo Maratta*. A pretty path leads down the hill to the

lake, the shores of which literally swarm with frogs. "The lake of Albano," says Sir W. Gell, "one of the most beautiful pieces of water in the world, and in respect to scenery, beyond comparison the finest of those of purely volcanic origin in Italy, is about two miles and a third in length, one and a third in width, and more than six miles in circuit. The most remarkable circumstance connected with it was the formation of the Emissary, by which the Romans, while engaged in their contest with the Veientes, A.U.C. 359 (B.C. 394), succeeded in lowering the waters, which they imagined were in danger of bursting their banks and destroying the adjacent country. This Emissary is a subterraneous canal, more than a mile and a half in length, excavated generally in the tufa: it varies in height from about seven and a half to nine or ten feet, and is never less than four feet in width. The upper end of the emissary is of course nearly on a level with the surface of the lake, or 919 feet above the sea. The tunnel runs under the hill and town of Castel Gandolfo, which is 431 feet above the lake. The summit of Mont' Albano, on the opposite side of the lake, rises 2046 feet from its waters. Certain holes, such as were called by the Latins *Spiramina*, and *Spiracula*, evidently intended to give air to the tunnel below, may be still observed in various parts of the hill. In summer, the water is now seldom more than two feet deep, and does not run at that season with rapidity, as may be observed by means of a candle placed upon a float and carried down the current. Over the stream is a low flat arch of seven stones; the blocks with which it is constructed are large, and of the stone of the country. They have all the appearance of antiquity; for though not only an arch, but a flat arch is used, which would seem to appertain to a late period, yet their antiquity is evidenced by the want of skill manifested in the shape of the stones, which not being sufficiently cruciform, it is surprising that the arch has existed so long. It is now indeed supported by a modern one below, and by a wall of modern workmanship. Within the enclosure formed by this arch and wall are some ancient stone seats, with a bold moulding, the place having evidently been of that sacred description which the ancients termed a Nymphæum. Possibly it might have been dedicated to the nymphs as a propitiation, when the tunnel was excavated: it certainly existed when Domitian and others of the emperors took so much delight in this region. A quadrilateral court, well walled in with large stones in parallelograms, succeeds to the flat arch; opposite to which the water enters a narrower passage, and then passes into the interior of the mountain. Over this smaller passage is a vault, but this may possibly be of more recent construction, and from the form of a range of blocks just below the arch it seems not improbable that the original covering might have been by what are called approaching stones. The fine old trees which overshadow the spot render the Alban lake a cool and delightful summer retreat; and the number of blocks, the remains of terraces and buildings, at the water's edge all round the basin, prove how much the Romans, during the brilliant period of the first emperors, enjoyed its picturesque and sylvan beauties. A large grotto or cave, near the water, and at a little distance to the north of the emissary, has been decorated with Doric triglyphs, and was doubtless frequently used as the summer triclinium of the emperor Domitian, whose palace was situated on the hill above. These retreats were of course constructed long after the Emissary, when the experience of ages had shown that there was no further danger to be apprehended from the rising of the water." To these accurate observations we may add, that from many appearances on the sides of the lake, and from the authority of Livy, there is no doubt that the lake was originally more than 200 feet higher than the present surface: the deep artificial cutting between Castel Gandolfo and Marino, at the lowest edge of the crater, which we

have noticed in a previous page, evidently served to carry off the waters into the little stream whose bed we pass in travelling on the high post-road from Rome to Albano. The terms of the oracle of Delphi, as given by Livy, distinctly refer to this channel, directing that the waters should not be allowed to escape by their own river, *suo flumine*. The connexion of the emissary with the siege of Veii is easily explained: the oracle directed the construction of the emissary, in reference to the hint of the Etruscan soothsayer that they should enter Veii by means of a mine, the art of forming which was then unknown to the Romans. By the exercise of their skill in the operations of the emissary, they obtained sufficient knowledge to enable them to sink a mine, which gave them possession of the citadel of Veii. [Travellers who visit the lake from Albano may always find donkeys in the town ready for hire at three pauls each. The cicerone expects five pauls, and the custode at the Emissary who finds lights expects two pauls.]

Albano.

A very beautiful road, shaded by ilexes, and skirting the ground of the Villa Barberini, leads us from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known for its fine views of the lake and of Monte Cavi. The traveller who visits Albano from Rome traverses the two first stages of the high post-road from Rome to Naples, and has an opportunity of enjoying the grand effects produced by the magnificent aqueducts which span the Campagna with their colossal arches. The details of this interesting road are given in Route 41 (Hand-Book for Southern Italy), but we may here mention the most prominent objects which present themselves to our notice. About 6 miles from Rome is the picturesque ruined tomb of the first century of the empire, erroneously called by the older antiquaries the Temple of Fortuna Muliebris, celebrated in the history of Coriolanus as having been erected on the spot where he met his wife and mother, and was moved by their tears and entreaties to "set his mercy and his honour at difference." An examination of the ruins will show that the building could never have been a temple, and that it is not a republican but an imperial structure. The supposed site of the temple is described in our account of the road to Frascati, at p. 489. Beyond this we pass the first post-station on this route, at Torre di Mezza Via, which counts as 1½ post from Rome. Near Frattocchie, at the foot of the hill of Albano, we join the Via Appia close to the column erected in 1757 by Le Maire and Boscowich for their measurements of the meridian of Rome. The other point of the base is the tomb of Cæcilia Metella, giving 53,562½ palms; but the two extremities are on so different a level, that Sir W. Gell in his trigonometrical survey was unable to measure any angles from it. *Frattocchie* is supposed to mark the scene of the fatal quarrel between Milo and Clodius the tribune, in which the latter was murdered, and which forms the subject of Cicero's oration "pro Milone." On the right of the road are the ruins of Bovillæ, founded by Latinus Silvius, well-known for its conquest by Coriolanus and as the Sacrarium of the Julian family. Among the ruins are portions of the circus, the theatre, and the ancient walls, built of large quadrangular masses of tufa.

The road near this crosses the dry bed of the river by which the Alban lake is believed to have discharged its waters through an artificial cutting, long anterior to the construction of the Emissary. A modern road leads from this spot to the Villa Torlonia at Castel Gandolfo, and a short distance beyond this we cross the ancient road which led to Alba Longa. Numerous tombs, many of which are proved by the inscriptions to have belonged to eminent families of ancient Rome, border the road on each side during the ascent to Albano. About half a mile before reaching the town a massive square tomb, built in the form of a sepulchral altar

and about thirty feet high, with three niches within and places for vases or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express declaration of Cicero that his body was burnt in the Roman Forum and cast out, "*spoliatum imaginibus, exequiis, pompa, laudatione, infelicissimis lignis, semiustulatum, nocturnis canibus dilaniandum.*" The view looking back during the ascent of this hill presents one of the finest and most impressive scenes in Italy. It commands the whole Campagna as far as Soracte: in the middle of the plain Rome is seen with its domes and towers and obelisks, rising in solitary grandeur amidst the ruins of the desolate Campagna, like an oasis in the desert. Beyond, on the left hand, the long line of the Mediterranean completes this striking picture. Close to the gate of Albano are the ruins of a fine massive tomb, with corner-stones of white marble, with which the entire structure of four stories appears to have been originally covered. It contains a sepulchral chamber twelve feet long and eight broad, and is admitted by the best authorities to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by Cornelia. The statement of Plutarch, who says that the tomb of Pompey was close to his villa at Albanum, perfectly corresponds with this locality. On the right of the gate is the Villa Altieri, and on the left is a new road leading to Castel Gandolfo. The modern arms of Albano are the white sow of Æneas and her thirty pigs; but travellers must not be deceived by this emblem, for Albano has no pretensions to be considered the site of Alba Longa. After entering the gate, on the right hand is the Villa Doria.

ALBANO, 14 miles from Rome (2½ posts). (*Inns:* Europa; La Città di Parigi; both very good). An episcopal town of 5600 souls, about 900 feet above the sea, celebrated for the beauty of its scenery and the purity of its air. Albano and L'Ariccia have been called the Hampstead and Highgate of Rome, and during the summer months they are filled with visitors: Albano, particularly, is the favourite resort of the Roman nobility during the *villeggiatura*. At this season a public carriage runs regularly between Albano and Rome three times a week: the fare is five pauls. Although the town is healthy, the Campagna below it is too near the region of malaria to be regarded without suspicion during the extreme heats of summer. The present town occupies part of the grounds of the two villas of Pompey and Domitian: traces of the former are supposed to be visible in some masses of reticulated masonry in the grounds of the Villa Doria, and in some fragments in the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Clodius in his immense range of buildings, it would be extremely difficult to determine the exact position of the more ancient structures. The neighbourhood of the town was covered with villas of the Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre of Domitian, between the church of S. Paolo and the Cappuccini, mentioned by Suetonius and by Juvenal as the scene of the most revolting cruelties of the last and worst of the twelve Cæsars. Near S. Paolo are the ruins of the camp of the Prætorian Guard: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral masses, many of which are twelve feet long. Adjoining the western wall is a circular building now called the church of Sta. Maria della Rotonda, on the door of which are some beautiful acanthus leaves and other ornaments in white marble, brought from the villa of Domitian: this building is supposed to have been originally a temple of Minerva. In the Strada di Gesù e Maria are numerous remains of baths. The Cappuccini, between the town and the lake, celebrated for its magnificent view, no doubt occupies part of the villa of Domitian. More extensive remains are found among the pine-groves of the beautiful Villa Barberini on the road

to Castel Gandolfo. Considerable interest was excited a few years ago by a collection of ancient sepulchral urns belonging to Signor Carnevali of Albano, said to have been discovered under a bed of lava, and consequently to have belonged to a people anterior to the extinction of the volcano. This theory has been set at rest by the discovery of inscriptions on the urns, which a more accurate acquaintance with such remains has proved to be in the Oscan character. They are now preserved in the Museo Gregoriano in the Vatican, and are considered by some antiquaries to represent the huts inhabited by the Latin tribes (p. 418). When first discovered, they were gravely described as antediluvian.

The agreeable wine of Albano, from the vineyards around the lake, still keeps up the reputation it enjoyed in the days of Horace:

" Est mihi nonum superantis annum
Plenus Albani cadus." *Od.* iv. 11.

" Ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Cæcuba vina ferens: Alcon Chium maris expers.
Hîc herus: Albanum, Mæcenas, sive Falernum
Te magis appositis delectat; habemus utrumque." II. *Sat.* viii. 13.

Albano has been the seat of a bishopric since A.D. 460. Adrian IV. (Nicholas Breakspeare), the only English prelate who ever occupied the papal chair, was bishop of Albano for some years prior to his accession.

The Via Appia passes in a straight line through Albano, and the post-road after leaving the town traverses it for a great part of the way, until it arrives at Castel S. Gennarello, where it makes a sudden and unnecessary turn to the left in order to reach Velletri. A short distance beyond the gate of Albano is the sepulchral monument so often described as that of the Horatii and Curiatii. The older Italian antiquaries who suggested this idea had taken no pains to examine how far such a supposition was borne out by history; but in recent years a more diligent collation of authorities, and above all a more accurate acquaintance with Etruscan remains, has not only entirely disproved the assertion, but has established beyond a doubt the Etruscan origin of the tomb, and the occasion of its erection. The base is fifty Roman feet square, and twenty-four high: upon this rise at the angles four pyramids or cones, in the centre of which is a round pedestal twenty-seven feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. The traveller who will take the pains to compare this with the description of the tomb of Porsenna at Chiusi, as given in the thirty-sixth book of Pliny, on the authority of Varro, will hardly require a stronger argument in favour of the conclusions of Piranesi, D'Hancarville, and Nibby, that it is the tomb of Aruns, the son of Porsenna, who was killed by Aristodemus in his attack upon Aricia. As no trace remains at Chiusi of the magnificent sepulchre of Porsenna, this ruin may be considered a valuable illustration of Pliny's description. It is also certain that the Horatii and Curiatii were buried on the spot where they fell, distant only five miles from Rome.

L'Ariccia,

about a mile from Albano, separated from it by a deep hollow. The post-road leaves the Appian near the tomb of Aruns, and proceeds by a steep but picturesque ascent to L'Ariccia, through which the interest of the Chigi family succeeded in carrying the modern road, although the Appian afforded a straight and easy passage. The deep ravine which separates L'Ariccia from Albano abounds in the most beautiful scenery. The modern town, with a population of 1350 souls, is placed on the summit of the hill, and occupies the site of the citadel of the celebrated Aricia, one of the confederate cities of Latium, whose history and connexion with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius in the neighbouring grove, in conjunction with Diana. We gather from Vir-

gil that it was one of the most powerful towns of Latium at the arrival of Æneas:

"At Trivia Hippolytum secretis alma recondit
Sedibus, et nymphæ Egeriæ nemorique relegat;
Solus ubi in sylvis Italis ignobilis ævum
Exigeret, versoque ubi nomine Virbius esset." *Æn.* vii. 761.

It was the first stage out of Rome in Horace's journey to Brundusium:—

"Egressum magnâ me accepit Aricia Româ
Hospitio modico." I. *Sat.* v. 1.

Its importance in the time of Cicero is proved by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porsenna's army from Rome it was attacked by a detachment under his son Aruns, who was finally defeated and slain by Aristodemus of Cumæ, as we learn from Livy: the Etruscan prince was buried near the scene of action, in the tomb already described. The ancient city lay on the southern slope of the hill, extending down to the Appian, where numerous remains still exist. Among these ruins are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is discharged to give rise to the question whether it is the emissary of the lake of Nemi or the fountain of Diana. The most important ruin is that discovered by Professor Nibby, who considered it to be the Temple of Diana, whose site had been previously sought for on the sides of the lake of Nemi. There are several circumstances strongly in favour of this opinion: the account of Strabo, who says that the temple overlooked a sea, does not correspond so well with the lake of Nemi as with the extensive hollow below these ruins called the *Vallericcia*, a large crater eight miles in circumference, which was evidently filled with water in his time, like the other volcanic lakes of Albano, Nemi, &c. A still more conclusive argument is the bas-relief found here in 1791 by Cardinal Despuig, who unfortunately sent it to Palma in the island of Majorca, where, if it exists at all, it is comparatively lost to the world. This remarkable fragment was 3½ feet long and two high: it represented the priest of the temple in the act of slaying his predecessor, entirely confirming the account of Strabo, who says that the barbaric ordinances of the temple required that the high priest, called the Rex Nemorensis, should have killed his predecessor in single combat. An engraving was made from the marble by Pietro Fontana, which is now valuable from its excessive rarity. The founder of this temple, according to Pausanias, was Hippolytus; but other writers ascribe it to Orestes, after he had taken refuge at Aricia with Iphigenia: the poets have of course availed themselves of both these statements.

The modern town of L'Ariccia has a fine palace belonging to the Chigi family built by Bernini, and the church of the Assunzione della Vergine, built by Alexander VII. in 1664 from the designs of the same architect. Its imposing cupola is brilliantly decorated internally with stuccoes by Antonio Raggi. The fresco of the Assumption, and the picture of S. Francesco de Sales, are by *Borgognone;* the St. Thomas of Villanova is by *Raff. Vanni;* and the S. Giuseppe and S. Antonio are by the brothers *Gimignani.*

Monte Giove (Corioli), and Civita Lavinia (Lanuvium).

From the hill of Aricia and from parts of the road to Genzano, looking over the broad crater of the Vallericcia, is seen the hill of *Monte Giove*, the lowest hill of the range which descends from Monte Cavi to the plain. It is covered with vineyards, and is situated on the left of the road leading to the ancient city of Antium. Monte Giove is peculiarly interesting as the spot on which the best modern antiquaries agree in fixing the site of the celebrated city of *Corioli*, so famous in the history of Coriolanus:

"Cut me to pieces, Volsces, men and lads,
Stain all your edges on me. Boy! false hound!

If you have writ your annals true, 'tis there
That like an eagle in a dovecote, I
Flutter'd your Volsces in Corioli:
Alone I did it."

There are no ruins of the ancient city to be discovered: indeed, Pliny states that it was deserted in his day, and that its site was without a trace of its existence. On a projecting hill to the south-east is the picturesque little town of *Civita Lavinia*, with 800 inhabitants, occupying the site of ancient Lanuvium, founded by Diomed, and one of the confederate cities of Latium. It is celebrated by Livy for its worship of Juno Sospita, whose temple was said to be guarded by a dragon. It is also memorable as the birthplace of Milo and of Murœna, well-known by the able advocacy of Cicero, of Roscius the comedian, and of the three Antonines. The modern town is built of massive rectangular blocks, evidently the remains of ancient buildings. At the western extremity of the hill are the ruins of a building composed of large blocks of squared stone, supposed to be part of the temple of Juno. Near it are the remains of an amphitheatre and masive walls of peperino, built with stones in many instances upwards of six feet in length.

GENZANO,

about 7 miles from Albano (¾ post). Among the most remarkable objects presented by the route from L'Ariccia to Genzano is the magnificent causeway, 700 feet in length and about 40 feet broad, by which the Appian Way was carried across the northern angle of the crater of Vallericcia. It is entirely constructed of squared blocks of peperino, seven feet in length, arranged in alternate courses of long and short stones. The causeway is pierced by three round-arched apertures for the passage of water from the hills, and in the deepest portion of the valley its height is not less than forty feet. The whole structure, particularly in the upper part of the ascent, is highly interesting. The post-road to Genzano is badly paved with stones taken from the Via Appia below L'Ariccia, which was destroyed for the purpose at the end of the last century. The tedious ascent to the town is usually beset with beggars, who seem to be the true representatives of those which infested this hill in the time of Juvenal:

"Dignus Aricinos qui mendicaret ad axes,
Blandaque devexæ jactaret basia rhedæ."
Sat. iv.

A fine triple avenue of elms called the *Olmata*, planted by the Duke Giuliano Cesarini in 1643, forms the entrance to Genzano. The point where the plantation branches off into three avenues is called the *piazza*: one of these branches leads to the Cappuccini and to the lake of Nemi, the middle one to the palace of the Duke of Cesarini, and the third to the town. Travellers who wish to visit the lake would do well to leave their carriage at this spot: the descent occupies half an hour, and a path leads direct from the lake to the post-house, where the carriage could wait their return.

Genzano (*Inn*: La Posta, very bad), a picturesque town of 4622 souls, celebrated for its annual festival on the eighth day of the Corpus Domini, called the *Infiorata di Genzano*, from the custom of strewing flowers along the streets so as to represent arabesques, heraldic devices, figures, and other ornaments. The effect produced by this kind of flower-mosaic is extremely pretty, and during the festa the town is filled with visitors from Rome and the surrounding villages. On one of the hills above the town is the feudal mansion of the dukes of Cesarini, in a commanding and beautiful position, overlooking the lake of Nemi. Higher up is the convent of the Cappuccini, which enjoys a prospect of even greater beauty. The modern cathedral, built in the last century, has an altarpiece representing the Trinity and the passage of the souls from purgatory, by an unknown Spanish (?) master.

LAKE OF NEMI.

From the post-house of Genzano a walk of a few minutes brings us to the lake of Nemi, the Lacus Nemorensis of the poets. This beautiful little lake

occupies, like that of Albano, the well-defined crater of an extinct volcano, whose sides are formed partly of basalt and partly of consolidated scoriæ. It is five miles in circumference and rather more than 100 feet higher than the surface of the lake of Albano. The road which leads to Nemi from Genzano, passing by the Cappuccini, brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake; but it must not be confounded with the one of the same name in the immediate vicinity of Rome. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:

"Non tamen Egeriæ luctus aliena levare
Damna valent; moutique jacens radicibus imis
Liquitur in lacrymas: donec pietate dolentis
Motasoror Phœbi gelidum de corpore fontem
Fecit, et æternas artus lentavit in undas."
Metam. xv.

The village of *Nemi*, with a population of 1100 souls, is beautifully placed on the margin of the lake immediately opposite to Genzano. It belongs, together with a large extent of the neighbouring country, to Prince Rospigliosi, having passed into that family in the last century after belonging successively to the noble houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old feudal castle with its round tower was chiefly built by the Colonna. From the hills above, the traveller enjoys one of those scenes which cannot be described: the eye wanders over the vast plains of the Campagna from the Circæan promontory to Porto d'Anzo, the ancient Antium, and from thence to the mouth of the Tiber, comprehending within this range the scene of half the Æneid, and of some of the grandest events in the history of Rome. The lake of Nemi acquired considerable notoriety in the sixteenth century from the discovery of a quantity of timbers, which Alberti the celebrated architect and Marchi the engineer described as the remains of an ancient ship: it was said to be 500 feet in length, and attributed either to Tiberius or to Trajan. The existence of a vessel of this size on the lake of Nemi carries with it the air of improbability; and it is now explained by the researches of Professor Nibby, who carefully examined the locality. He found that the beams recovered from the lake were parts of the framework of an ancient building, of larch and pine, from which numerous metal nails and other fragments were obtained. The pavement, consisting of large tiles, was laid upon an iron grating marked in many places with the name CAISAR in very ancient characters. The tiles, grating, nails, and some of the beams, are now preserved in the Vatican Library (p. 423). From the account of Suetonius, who says that Cæsar began a villa at great cost upon this lake, and in a fit of caprice ordered it to be pulled down before it was completed, Nibby infers that these fragments were the foundations of the villa, which escaped destruction by being under water. On the sides of the lake are some vestiges of ancient buildings. We have already stated the grounds upon which the Temple of Diana is supposed to have been situated below L'Ariccia: the ciceroni, however, point out its ruins near the lake; but travellers who are practised in the examination of ancient buildings will see at once that they consist of *opus reticulatum*, which of course belongs to a much later period than the date of the temple. The grove of Diana extended, as it still does, over the surrounding country and hills for many miles; and from its age and extent it was peculiarly fitted for the wild and mysterious rites which seem to have been the counterpart of those which marked the worship of the goddess in the Tauric Chersonese.

A short distance beyond Genzano we leave the Comarca and enter the legation of Velletri. At the castle and bridge of San Gennarello the road quits the Appian, and makes a detour of

some miles in order to pass through Velletri before it again joins it near Cisterna. The Appian may be seen from this spot descending into the plain in a straight line, marked by numerous remains of ancient tombs. From this and other parts of the road Civita Lavinia, described in a preceding page, is a conspicuous object. Velletri and the remainder of the road to Terracina and Naples, including a *détour* to Cora and Norba, are described in Route 41, in the Hand-Book for Southern Italy.

Colonna.

A very interesting excursion may be made from Frascati to Colonna, and from thence to Palestrina and Genazzano, visiting the lake of Gabii on the return to Rome. The distance from Frascati to Colonna is 5 miles. The road traverses the ancient line of communication between Tusculum, Labicum, and Gabii. About a mile from Frascati, it passes near the singular hexagonal lake called the *Cornufelle*, the crater of an extinct volcano, supposed by Professor Nibby to be the true site of the lake Regillus, the scene of the memorable battle in which the Romans, under the dictator Posthumius assisted by Castor and Pollux, defeated the most powerful confederation of the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum. The position of this lake immediately under the hills of Tusculum is an additional argument in favour of the locality, which as Livy distinctly tells us was in the Tusculan territory. The lake was drained in the seventeenth century by the Borghese family, before which time it could not have been much smaller than the lake of Gabii. It is a curious basin, and its artificial emissary may still be traced; but it is dangerous to visit it in summer, as it swarms with vipers. Beyond this the road skirts the base of *Monte Porzio*, a village of 1340 souls, prettily situated on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site of which is identified with some extensive ruins visible between Monte Porzio and Colonna, at a spot called Cappellette. The modern village was built by Gregory XIII., whose armorial bearings, the Buoncompagni dragons, may be seen over the principal gateway. The only object of interest in the village is the church, built by Prince Marcantonio Borghese, and consecrated by Cardinal York in 1766. Beyond this, the road passes at the base of *Monte Compatri*, another mountain-village belonging to the Borghese, with a population of 2259 souls, and a baronial mansion occasionally occupied by the family. It is supposed to have risen from the ruins of Tusculum in the twelfth century, but it contains nothing of any interest. *Colonna* occupies the site of the celebrated Latin city of Labicum, the colony of Alba:

"Insequitur nimbus peditum, clipeataque totis
Agmina densentur campis. Argivaque pubes,
Auruncæque manus, Rutuli, veteresque Sicani,
Et Sacranæ acies, et picti scuta Labici."
Æn. vii., 793.

The history of the ancient city presents few facts which require notice except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time, that they could scarcely find any one to represent them in the Feriæ Latinæ. The modern village of Colonna holds a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its origin. The first mention of the family occurs in the middle of the eleventh century when the Countess Emilia of Palestrina married a baron described as *de Columna*. The history of the place during the twelfth and thirteenth century would be a continuous record of the contests of the Colonna with the popes, and with the Roman barons. It was seized in 1297 by Boniface VIII., and again by Rienzi in 1354, on his expedition against Palestrina. In the last century the Colonna sold the property to the Ludovisi, together with

Zagarolo and Gallicano: the alienation of an estate from which they derived their name was an act unworthy the descendants of the heroic Stefano Colonna, whom Petrarch delighted to honour. The village is now in ruins and almost entirely depopulated; the number of inhabitants scarcely amounting to 200. At the base of the hill of Colonna is the ancient Via Labicana, now the high road to Naples by Frosinone and San Germano. On the left of this road, and in a direct line between Colonna and the lake of Gabii, is a small pestilential pool, scarcely a third of a mile in circumference, filling the crater of an extinct volcano. The Roman antiquaries for many years regarded it as the lake Regillus, although the expression of Livy "ad Lacum Regillum *in agro Tusculano*" was hardly to be reconciled with a locality between which and Tusculum the territory of Labicum intervened. The importance of the battle fought at the lake Regillus gave considerable interest to the question, but the weight of evidence is decidedly in favour of the lake of Cornufelle described above, and the vicinity of that lake to Tusculum appears to us to leave no doubt that it is the true locality of the battle.

PALESTRINA, &c.

About 12 miles from Colonna is Palestrina, the modern representative of the famous city of Prænestе, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. No place in the neighbourhood of Rome affords the traveller so many examples of the different systems of architecture which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise the period of the Roman kings, when the Pelasgic style was generally imitated in those districts where the local materials were of hard stone; in the quadrilateral foundations we see the style of the republic; and in the brick-work, known as the "opera laterizia," we have some fine specimens of the empire. The contests of Prænestе with Rome, and its conquest by Cincinnatus and Camillus, are well known to every reader of Livy; Pyrrhus and Hannibal reconnoitred the situation of Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Prænestе for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, whose magnificence made the Athenian philosopher, Carneades, declare that he had never seen a Fortune so fortunate as that of Prænestе. Under the emperors the city was the frequent residence of Augustus, Tiberius, Nero, Domitian, and Hadrian, who built there a magnificent villa of which considerable remains are still visible. The partiality of Horace for Prænestе is well known: in his epistle to Lollius he tells him that he read the Iliad during his residence in the city (Ep. ii., 1.); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baiæ, and his Sabine farm:

> "Vester, Camœnæ, vester in arduos
> Tollor Sabinos; seu mihi frigidum
> Prænestе, seu Tibur supinum
> Seu liquidæ placuere Baiæ."
> *Od.* iii., 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the Colonna family, who obtained it in 1013 by marriage with the Countess Emilia, as mentioned in the preceding account of Colonna. The ancient citadel and its Pelasgic fortifications were doubtless perfect at this

period, and contributed to render it famous as the mountain fastness of the Colonna, and as one of the strongholds of the Ghibelines. It would carry us too deeply into the history of Rome at this interesting period, to trace the records of the Colonna family during their memorable struggles with the popes; but the destruction of the city is so much associated with the pontificate of Boniface VIII., that it will be necessary to refer briefly to the events which mark his turbulent career. The election of Cardinal Gaetani as Boniface VIII. was opposed by the two Cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito Colonna, and refused to admit a papal garrison into any of their patrimonial castles. The pope instantly excommunicated them, and issued a bull breathing the most violent anathemas against the family, and offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the towns and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Anagni, where the pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had taken the vows as a Franciscan in the great monastery at Assisi. His perfidious advice to "promise much and perform little," has been noticed in our account of Assisi at p. 232, and has been stamped with immortal infamy by Dante in a passage which we have there quoted. The pope acting on this treachery, nominally absolved the Colonna from their excommunication, and granted them his pardon, at the same time holding out the hope that they should be restored to the possession of Palestrina. Notwithstanding this, he secretly ordered Teodorico Ranieri of Orvieto, bishop of Pisa, to take possession of the city, to dismantle the fortifications, and raze all the buildings to their foundations, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom was observed of driving the ploughshare over the ruins and sprinkling salt upon the furrows. The property of the inhabitants was confiscated; they were all driven into the plain, and there compelled to build a new town near the church of the Madonna dell' Aquila. After these disasters the Colonna family were hunted out of Italy, and the narratives of their wanderings given by the contemporary chronicles supply a curious parallel with the history of our own noble house of Courtenay. Stefano Colonna, who is described by Petrarch as "a phœnix sprung from the ashes of the ancient Romans," as he fled from Rome after the loss of all his possessions, was asked by one of his attendants, "What fortress have you now?" He placed his hand on his heart, and replied, with a smile, "*Eccola!*" The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the pope was involved in his quarrel with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his family by the memorable capture of Boniface at Anagni, which Dante has also commemorated (Route 40, in 'Hand-Book for Southern Italy'). On the death of the pope from the consequences of this indignity, his successor, Benedict XI., absolved the Colonna from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. It proceeded so rapidly, that when Henry of Luxembourg, emperor of Germany, came to Rome to be crowned in 1311, Palestrina was ready to receive him and the other Ghibeline chiefs, if the Guelph party, headed by the Orsini, had offered any effectual opposition. It was also regarded as the

head-quarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we read by the inscription, still legible on its gate. In 1350 this illustrious captain successfully defended Palestrina against Rienzi, who made another vain attempt to seize it in 1351. The fortress remained for nearly a century strong enough to resist all aggression, but the Colonna having allied themselves with Braccio Fortebraccio and Piccinino of Perugia in 1434, the unscrupulous Cardinal Vitelleschi, the legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for forty continuous days laid waste the town with fire and sword, sparing neither the churches nor the convents. In 1438 the Romans completed the work of destruction, by levelling the citadel with the ground. After this time the inhabitants began to collect their families round the old baronial palace, and in 1448 the Colonna rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical fact which we shall notice, is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for the sum of 775,000 scudi.

At the present time Palestrina is an episcopal town of 4629 souls. It has a small inn, in which the traveller may be tolerably accommodated by giving notice of his visit beforehand. The town is built chiefly on the ruins of the Temple of Fortune, at the foot of the commanding hill on which the citadel was placed. It contains no modern buildings of any interest, except the deserted *Barberini Palace* of the fifteenth century, the baronial *Church of S. Rosalia*, containing an unfinished group of the Pietà, attributed to M. Angelo (?). and many tombs of the Colonna and Barberini families. The ancient temple must have been of immense extent, if we may judge from the ruins now visible, and from the five terraces on which it stood. One of these terraces, the Ripiano della Cortina, is occupied by the Barberini palace, which is supposed to be built on the foundations of the hemicycle. The most remarkable objects in this palace are the fragments of inscriptions and statues discovered among the ruins, and the celebrated mosaic pavement found in one of the semicircular niches of the temple, well known as the "Mosaic of Palestrina." It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present position. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal Polignac thought it represented the voyage of Alexander to the oracle of Jupiter Ammon; Cecconi and Volpi supposed that it illustrated the history of Sylla; Montfaucon regarded it as a representation of the course of the Nile; Winckelmann as the meeting of Helen and Menelaus in Egypt; Chaupy as the embarkation of Egyptian grain for Rome; the Abbé Barthélemy as the voyage of Hadrian to Elephantina; and the Abbé Fea as the conquest of Egypt from Cleopatra and Antony by Augustus. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe (camelopardalis), the lioness, the lizard, the lynx, the bear, the tiger, &c. The ruins of the Temple of Fortune, restored by Sylla, are very interesting, but appear in a great measure to belong to imperial times. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the "Sortes Prænestinæ." (De Divin. ii.) Four half columns of the Corinthian order are still visible in the Piazza Tonda, near the cathedral, and three others may be seen in the wall of the chapel of the cemetery. The semicircular temple, the scene of the Sortes Prænestinæ, is supposed to

be partly covered by the Barberini palace. A visit to the ancient citadel on the summit of the hill will repay the traveller more than the examination of these ruins. A good bridle-road has been constructed, for which travellers may procure donkeys at the inn. The view commanded during the ascent is alone sufficient to repay the trouble. As we advance we pass enormous masses of the Pelasgic walls which united the ancient citadel or *Arx* with the town below. These walls afford a magnificent example of this style of construction, and may be traced on both sides of the ascent, nearly throughout their entire course. The citadel is now called Monte San Pietro, from a tradition that it was for some time the residence of the apostle: it contains a few poor houses which have arisen among the ruins of the town erected by the Colonna. The old fortress of the family, although in ruins, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial column with the letters S. C., the initials of Stefano Colonna, who rebuilt the town and castle in 1332, as we see by the following inscription, in Gothic characters, still legible:—MAGNIFICUS . DNS. STEPAN. DE COLUMNA REDIFICAVIT CIVITATEM PRENESTE CU. MONTE ET ARCE . ANNO 1332. The church, dedicated to St. Peter, was built in the seventeenth century, on the site of one existing in the time of Gregory the Great, and restored in the pontificate of Clement XII. (1730.) It contains a picture of the Saviour delivering his charge to St. Peter, by *Pietro da Cortona;* a statue of the apostle, by the school of *Bernini;* and a pedestal, now used for the holy water, on which we read an ancient inscription to Publius Ælius Tiro, commander of the German cavalry in the time of Commodus. The view from this commanding eminence can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that Pyrrhus and Hannibal ascended the hill to reconnoitre the localities of Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the lake of Gabii, and the Anio winding along the plain from the hills of Tivoli to its junction with the Tiber, below the heights of ancient Antemnæ. Immediately in front are the villages and towns clustered on the outer crater of the Alban mount, prominent among which are Velletri, almost in a direct line with the classical Algidus, Rocca Priore, Monte Compatri, and Monte Porzio: at the foot of this range are Colonna and Frascati while in the centre of the crater, towering above all the rest, is seen the summit of Monte Pila, concealing Monte Cavi from our view. On the left is the rich valley of the Sacco, in which we recognise Valmontone, Monte Fortino (the site of the Volscian city of Artena), Colle Ferro, Segni, Anagni, Paliano, Genazzano, and Cavi: on the right, among the hills of which Palestrina forms a part, are Poli, Monte Affliano (the site of Æsula), and the heights of Tivoli. Immediately behind the citadel are Rocca di Cavi, and Capranica. Among the antiquities discovered at Palestrina, we may mention the fragments of the Fasti of Verrius Flaccus, mentioned by Suetonius, found here in 1773 by Cardinal Stoppani, and well known to scholars by the learned illustrations of Professor Nibby. They are now preserved in the Vidoni palace (p. 454).

About a mile from the lower town are the immense ruins of the Villa built by Hadrian, and enlarged by Antoninus Pius: they give name to the church of *S. Maria della Villa*, and cover the surface for nearly three-quarters of a mile. The style of their construction presents a great similarity to that of Hadrian's villa at Tivoli: the celebrated colossal statue of Antinous, now in the Braschi palace (p. 441), was discovered in the ruins. On the road to Cavi, a mile beyond the Porta del Sole, we cross the Fosso di Palestrina by the Ponte dello Spedalato, near which is an octagonal ruin bearing a

remarkable analogy to that of the so-called Tempio della Tosse at Tivoli (p. 483). The older antiquaries described it as a Serapion, as a Temple of the Sun, and as the Schola Faustiniana; but it is now considered to be a christian church of the fourth or fifth century. In all parts of the country immediately around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas; but the description of their imperfect fragments would have little interest and would involve many antiquarian theories which it would be a hopeless task to attempt to reconcile. The traveller will be more gratified with the examination of the fine fragment of the ancient road which connected the Via Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina an interesting excursion may be made to Cavi, Genazzano, Olevano, and Paliano. At Olevano and Paliano the traveller has before him the choice of two excursions, each of great beauty: in the first, he may proceed from Olevano to Subiaco (p. 487), and return to Rome by Tivoli, visiting on his way the site of Horace's Sabine farm, and ascending Monte Genaro—the classical Lucretilis (p. 488): in the second, from Paliano he may visit Anagni, Ferentino, Segni, and the fine valley of the Sacco (Route 40, in 'Hand-Book for Southern Italy'), and either extend his tour to the magnificent Pelasgic fortresses of Alatri and Arpino, on the Neapolitan frontier, or return to Rome by Cora, Velletri, and Albano.

CAVI,

distant 3 miles from Palestrina, a town of about 2000 souls, finely built on a tufa rock on the slopes of the Monte di Mentorella, one of the most picturesque places in this beautiful district. The road is ancient, and was probably the line of communication between Palestrina and Anagni: in many parts the polygonal pavement is quite perfect. In pursuing this road we traverse the battle-field on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedalato, mentioned above; and near Cavi pass the fine modern bridge of seven arches, built in 1827 over a deep torrent, one of the tributaries of the Sacco. The town was built by the Colonna, who held it as early as the eleventh century: it was one of the dependencies of Palestrina, and shared its fortunes. It is memorable for the treaty of peace signed there in 1557, in the Casa Leoncelli, between the Duke of Alba and the Caraffeschi. Above Cavi is *Rocca di Cavi*, 3 miles distant, situated on the summit of a commanding hill. It is a small mountain-village of 500 souls, and has been in the possession of the Colonna family since the thirteenth century. The road from Cavi to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cavi brings us into the valley, whence the road again ascends to the church of S. Giacomo and S. Anna, finely situated on a hill overlooking the plain of the Sacco. Beyond it a road on the left hand, through the Olmata, leads to Genazzano, a mile distant from the road.

GENAZZANO,

about 4 miles from Cavi, a highly picturesque but dilapidated town of 2400 souls, built on the slopes of a steep hill above the Rivotano torrent, and surmounted by a baronial castle, which is cut off from the hill and protected by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonna at the same time as Palestrina and Colonna, and was for many centuries the fortress of a branch of their family. It is said to have been the birthplace of Martin V., who received there the ambassadors of the Count de Armagnac. It is also remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his

attack on Rome. In 1461, Pius II. resided there for some time, and in 1557 it was the head-quarters of the Duke of Alba prior to the treaty of Cavi. It is now remarkable only for the beauty of its position, and for the rich chapel of the Madonna di Buon Consiglio, one of the most famous shrines in this part of Italy. At the festa of the Madonna the peasantry assemble from all parts of the surrounding hills, and from the Neapolitan frontier; and there is probably no place in the neighbourhood of Rome in which the artist could find so many subjects for his pencil, as during the continuance of this festa.

Olevano,

6 miles from Genazzano, another picturesque town of 3000 souls, built on a rocky hill at the foot of Monte del Corso, in the midst of the most romantic scenery, which has been for ages the study of the landscape painters of Rome, who reside there in summer for weeks together. It is entirely a town of the middle ages, and derived its name from the appropriation of its revenues to provide the churches, on which its territory depended, with incense, called in low Latin *Olibanum*. In the twelfth century it was the baronial castle of the Frangipani, who subsequently exchanged it for the castle of Tivera, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the thirteenth century it passed to the Colonna, who held it till the seventeenth century, when they sold it to the Borghese, who still possess it, with the title of marquis. The approach to Olevano from the side of Subiaco is extremely fine: the old baronial castle of the thirteenth century built by the Colonna on a massive rock of Apennine limestone, is seen to great advantage; and the insulated hill of Paliano, with the distant chain of the Volscian mountains, combine to form one of the most beautiful scenes in Italy. A view of Olevano from this side is given in Mr. Brockedon's new work on Italy, from a sketch by Mr. Eastlake. In the Piazza Maggiore is a fountain with a mutilated inscription recording the formation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, "for the love of his country;" an example of local patriotism which might be advantageously followed in many of the large capitals. The church, dedicated to Sta. Margherita, is one of the finest buildings in the town. On the east of Olevano are the ruins of an imperial villa, in which numerous fragments of marble and a marble urn with bas-reliefs, now preserved in the castle of the Colonna at Genazzano, were discovered. A rough but interesting and very beautiful path cut in the volcanic tufa as far as Rojate, leads from Olevano to Subiaco, through that village and Affile. *Rojate*, a mountain-village of 750 souls, appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which are preserved in the walls of the churches and other buildings. Affile is frequently mentioned in ecclesiastical documents of the middle ages as one of the temporal possessions of the monastery of Subiaco. The distance from Olevano to Rojate is 4 miles, from Rojate to Affile 5 miles, from Affile to Subiaco 5½ miles: the road between the latter places is very rough, and the excursion can hardly be performed in less than four hours.

Paliano,

8 miles from Cavi by the direct road, and 5 miles from Genazzano, finely situated on an insulated rocky hill, in the territory of the ancient Hernici, and one of the strongest positions at the entrance of the valley of the Sacco. Indeed it is rather a fortress than a town, for it is strongly fortified by towers and bastions of the sixteenth century, and it has only one approach by means of a drawbridge. The population is 3688. Paliano appears to have risen in the tenth century, from which time its natural strength

made it an important post in the contests of the Roman barons. It was one of the strongholds of the Counts of Segni, until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated by the contemporary chroniclers for its defence by Prospero Colonna against Sixtus IV., when Prospero fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in their family until 1556, when Paul IV. in his quarrel with Marc Antonio Colonna, deprived him of his feudal possessions, and conferred Paliano on his nephew Giovanni Caraffa, the baron who was afterwards beheaded by Pius IV. With this donation, Paul IV. raised Paliano to the rank of a duchy. The fortifications, which now form the chief feature of the town, were built by the Caraffa family, and were so perfectly impregnable by the warfare of that time, that Paliano became a position of some consequence as a frontier-fortress against Naples. After the memorable victory of Marc Antonio Colonna II. over the Turks at Lepanto, the Colonna were reinstated in their baronial property, and have ever since held Paliano undisturbed. A tolerable road leads from Paliano to *Anagni*, below which we fall into the road to Naples, by Ferentino and Frosinone (Route 40).

Zagarolo.

Travellers who have visited Colonna (p. 508) on their road to Palestrina, should return by Zagarolo and the lake of Gabii. *Zagarolo* is 6 miles from Palestrina, about 19 miles from Rome by the ancient Via Prænestina, and about 1 mile from the modern road to Naples, which follows the Via Labicana. It is a small town of 3600 souls, situated on the summit of a long neck of land, almost insulated in the plain midway between Palestrina and Colonna. It is the feudal property of the Rospigliosi family, on whom it confers the title of duke. The town consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered on the hill is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the Roman gate. Many of the houses are as old as the thirteenth century; the churches and piazze are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some interest in the history of the middle ages. In the twelfth century it belonged to the Colonna: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and restored by the Colonna on their recovery of Palestrina. It was besieged and captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., after a siege of three months, and partly destroyed. In 1586 Sixtus V. resided there to watch the progress of his new Aqueduct called the Acqua Felice (p. 320). It became more memorable under Gregory XIV. as the scene of the celebrated conference of theologians who were commissioned by that pontiff to revise the edition of the Bible now known as the Vulgate. An inscription in the palace records this interesting fact, and gives the names of the prelates. In the seventeenth century it became the property of the Rospigliosi, in whose fine baronial palace Charles III. lodged in 1734 on his march to Naples. The palace, situated in the middle of the town, commands on one side an extensive view of the Campagna.

Gabii,

7 miles from Zagarolo, and 12 miles from Rome. In visiting the site of this celebrated city from Rome, we leave the city by the Porta Maggiore (p. 259). We have here the choice of two roads: one is the ancient Via Gabina or Prænestina; the other is the Via Labicana as far as Finocchio, where a branch road passing by the Torre di S. Antonio, a ruined tower of the twelfth century, joins the Via Gabina near the Osteria dell' Osa. Following the Via Gabina, at the distance of 2

miles from the Porta Maggiore, we pass the *Acque Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn. About a mile and half beyond this we pass the *Torre di Schiavi*, the site of the villa of the emperor Gordian, of which a large reservoir and other ruins are still visible. The road for many miles is lined with tombs on each side, and still retains its ancient pavement, composed of large polygonal blocks of lava. Beyond the Torre di Schiavi we pass the Torre Tre Teste, and at the distance of 8 miles from Rome cross a deep ravine by the *Ponte di Nono*, an ancient bridge in a remarkable state of preservation. It is so flat that it frequently escapes the notice of travellers, but it is a noble structure and well worthy of being examined. On descending into the ravine, we see seven lofty arches constructed with great solidity in horizontal courses of quadrilateral stones, perfectly Etruscan in their style. The pavement and part of the ancient parapet are also still preserved. Beyond this we arrive at the Osteria dell' Osa, on the bank of the little stream of that name. In proceeding from the osteria to the ruins, we traverse the spot where the subterranean noises on the passage of horses or a carriage over the hollow ground, are still heard as described by Pliny: "*quædam vero terræ ad gressus tremunt, sient in Gabinensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu.*" We pass in front of the Osteria di Pantano, cross the emissary of the lake near an ancient tomb, and immediately arrive at the ruins of Gabii, marked by the modern village of *Castiglione*. The site of this ancient city was fully ascertained by Prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. The history of Gabii is too well known to require repetition: it will be sufficient to state that it was of Greek origin; that it is celebrated by the Roman historians as the place to which Romulus and Remus were sent to learn the Greek language; that it was obtained by Tarquinius Superbus by the treachery of his son Sextus; and consequently fell under the power of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as depopulated in his time:

"Scis Lebedos quid sit? Gabiis desertior atque
Fidenis vicus." *Ep.* i. 11.

The city does not appear to have been deserted for a long time subsequently, and its name is found in ecclesiastical documents as late as the tenth century. On the rocks above the lake we may trace considerable remains of the ancient walls, arranged in parallelograms. The principal ruin is that of the Temple of Juno Gabina, celebrated by Virgil in the seventh Æneid:

"quique arva Gabinæ
Junonis, gelidumque Anienem, et roscida rivis
Hernica saxa colunt."

The walls of the cella are still perfect, composed of rectangular masses of gabina without cement, in the pure Etruscan style: many of these blocks are four feet long and two feet high. The interior of the cella, nearly fifty feet in length, still retains its ancient pavement of white mosaic, with the sacrarium six feet deep. Close to this interesting ruin are some fragments of fluted columns of gabina in the Ionic style, on which the stucco coating is still visible. Near this are the ruins of the Greek theatre, with remains of a few seats constructed entirely of gabina. Near the Osteria di Pantano are some vestiges of the aqueduct constructed by Hadrian. "There are no remains of the baths which were celebrated from the time of Augustus to that of Domitian; the classical tourist, however, will not forget the allusion of Horace.

"Sanè myrteta relinqui,
Dictaque cessantem nervis elidere morbum

Sulfura contemni, vicus gemit, invidus ægris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura."
Ep. i. 15. 5.

Between Castiglione and the lake are the ruins of an ancient church dedicated to S. Primitivo in the eleventh century, with some remains of paintings in the tribune. On the right of the neck of land leading to Castiglione is a continuous series of excavations, from which both ancient and modern Rome have derived their supply of the volcanic stone so often mentioned as the gabina, and of which the earlier republican monuments of Rome appear to have been constructed. Castiglione retains some of its middle-age walls and its ruined tower of the fourteenth century, built on the ancient walls of Gabii. A fine fragment of these walls, composed of rectangular blocks five or six courses deep, may be seen at the north-west angle of the tower.

The *Lake of Gabii* is the crater of an extinct volcano. Professor Nibby remarks the singular fact, that though the city is noticed by all the classical writers, no mention of the lake occurs until the fifth century, when it is found in some of the ecclesiastical documents in the Vatican relating to the martyrdom of S. Primitivo, who was beheaded at Gabii, and his body thrown into the lake. In the eighth century it was called the Lago di Burrano; and in the fourteenth century, after the building of Castiglione, it took the name of that village. The whole property formerly belonged to the Colonna, who sold it in 1614 to Cardinal Scipio Borghese, in whose family it has since remained. The lake was drained a few years ago by Prince Borghese, who has converted it from the state of a pestilential marsh into a district of great fertility.

About half a mile from Gabii, lower down the valley of the Osa, is *Castel d'Osa*, formerly supposed to be the site of the Alban city of Collatia, which gave name to one of the gates of Rome, and became celebrated as the scene of the death of Lucretia. The walk through this pretty valley is very agreeable, and the traveller should extend it to *Lunghezza* lower down, on the junction of the Osa with the Anio, where he may explore the fine baronial mansion of the Strozzi family. Lunghezza is beautifully situated above these streams, and is more likely to be the site of Collatia than Castel d'Osa.

VEII,

About 12 miles from Rome, close to the high road to Florence, between the post-station of La Storta and Baccano (p. 247). A carriage for four persons, to go and return in the same day, may be hired for three scudi. The traveller who visits it in a carriage must proceed direct to the Osteria del Fosso, a short distance beyond La Storta, where he will find an ancient road leading to Isola Farnese, and to the site of the ancient city. Those who proceed on horseback or on foot will turn off from the high road near the so-called Tomb of Nero (p. 247), where an ancient road branches off on the right hand, and appears, from the numerous vestiges of massive pavement which were lately visible, to be the Via Veientana. This road is marked on either side by numerous foundations of tombs, one of which, near the building called Ospedaletto, is remarkable for the size and imposing character of its ruins. After crossing two branches of the torrent called the Turia, the road turns almost at right angles, and from thence runs parallel to the valley of the Cremera. Almost opposite this bend, on the other side of the stream, is *La Valca*, the supposed site of the camp of the Fabii. Ascending the valley above the junction of the Cremera with the Fosso de' due Fossi, the two streams which surround the site of Veii, we pass the Arco di Pino, a fine arch in the tufa, by which the road in ancient times is supposed to have descended to the Cremera. The elevated ridge on this side of the valley is supposed by Sir W. Gell to be the position of the Roman camp during the siege.

The discovery of the true site of Veii is one of those interesting results for which we are indebted to the study of

Etruscan antiquities, which has made such rapid progress within the last few years. The recent researches among the buried cities of Etruria have done more to elucidate the early history of Italy than the speculations of the antiquaries, or the uncertain records handed down to us by the Romans themselves. As early as the fifteenth century the Italian antiquaries began to discuss the locality of this famous Etruscan city; and from that period to the beginning of the present century no spot on the map of Italy has been so much the subject of speculation and dispute. The recent discoveries have added Veii to the number of those ancient cities whose existence is proved to be no fable, and have established beyond a doubt that it was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, numerous inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable of these are the inscriptions of the Tarquitii celebrated by Virgil, and mentioned by Livy among those families which embraced the cause of Rome during the siege: they gave name to the Libri Tarquitiani used by the auruspices, and consulted as late as the fourth century by the Emperor Julian in his expedition against the Persians. Before we proceed to the details of the antiquities, we may remind the scholar of the description of Dionysius, who says that the third war in which Romulus engaged was against Veii, the most powerful city of the Etruscan people, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly 12½ miles from Rome, calculating 8 stadia to the modern mile: the other points of the description will be adverted to hereafter. We shall not dwell on the facts of the early history of Veii: every traveller may be presumed to be acquainted with the long wars it sustained against Rome, and with its celebrated siege and capture by Camillus, who entered the citadel by means of a mine, B.C. 393, after a ten years' siege. The connection of this mine with the emissary of the lake of Albano has already been adverted to at p. 502, and need not be again repeated. On the fall of the Etruscan city the site was long deserted and apparently forgotten until the time of Cæsar, when an Imperial municipium arose in the heart of the city, far within the circuit of the ancient walls. Propertius tells us that the ancient area was converted into pastures in his day:

"Nunc intra muros pastoris buccina lenti
Cantat, et in vestris ossibus arva metunt." *Eleg.* iv. 11.

In the age of Hadrian, Florus says, "Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult for the faith of our annals to make us believe in the existence of Veii;" a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls which we shall presently describe. In the middle ages the situation of the ruins, so near the Roman road, was not likely to escape the notice of the barons in their system of predatory warfare. The ecclesiastical MSS. in the Vatican tell us that in the beginning of the tenth century a castle existed on the isolated rock which we consider to have formed the fortress of the ancient city. It derived from its position the name of Isola, being called in the documents of the tenth century the Isola di Ponte Veneno, and in more recent times the Isola Farnese. This tower was evidently a position of some strength, as the hostages sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the fourteenth century it was held by the Orsini, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsini, Isola was besieged by Cæsar Borgia, and captured after twelve days' siege, when a great portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, and to have

derived from their possessors the title of Farnese. In the seventeenth century it passed to the Camera Apostolica, and was sold in 1820 to the Duchess of Chablais, at whose death it came into the possession of the Rospigliosi family, who are its present proprietors.

Although Nardini and Holstenius had both fixed the site of Veii at the Isola Farnese, Sir William Gell was the first antiquary who gave a map of Veii, and published an Italian account of the locality in the Transactions of the Archæological Institute. He examined and traced the ancient walls throughout their entire course: he ascertained that their circuit was not less than four miles, and was convinced that the account of Dionysius, quoted above, describing the city as being as large as Athens, was not exaggerated. The masses of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern flanks, are from nine to eleven feet in length. Sir W. Gell considered that a mass of rock at the south-east point, above the junction of the Cremera with the Fosso de' due Fossi or the Fosso dell' Isola, called by the peasants the *Piazza d'Armi*, was the ancient citadel, and that Isola was beyond the walls. Professor Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded it as the ancient Arx, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. We are disposed to agree with him in this opinion, as the position at that time must have been impregnable, when it was approachable only on one side. The Piazza d'Armi may have been a second Arx, and the modern name has perhaps preserved a record of the fact. In the flanks of Isola are numerous sepulchral chambers, but in neither of the two rocks has any trace of the mine of Camillus been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these, the principal stream of the valley below Isola, is the Fosso di Formello, the ancient Cremera, well-known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo near the lake of Bracciano, and is still connected with the emissary by which it discharged its waters The second stream rises near Torretta, on the left of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 miles from Rome: near Veii it precipitates itself in a fine cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii: at the south-eastern extremity of Isola it receives two small torrents, called the Pino and the Storta, and is thence called the Fosso de' due Fossi: it unites with the Cremera below the Piazza d'Armi. These two streams very clearly define the outline of the ancient city.

We shall now proceed to trace the circuit of the walls, and point out the position of the gates which may still be recognised. Beginning with the road from the Osteria del Fosso, we find the west gate of the city near the Ponte dell' Isola, an ancient bridge of a single arch: this gate is supposed by the antiquaries to have been the entrance of the road from the Septem Pagi, and they call it from that circumstance the *Porta de' Sette Pagi*. Near the Fosso dell' Isola, is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola, and called the *Porta dell' Arce*. East of Isola, on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and another gate called the *Porta Campana*. Beyond, on the south-east, are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Beyond the Piazza d'Armi, ascending the valley of the Cremera, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of Vaccareccia and the

Pietra Pertusa, a remarkable cutting by which the road from Veii joined the Flaminian Way: on the road outside this gate is a large tumulus. At the north-east angle of the walls is the *Porta delle Are Muzie:* all the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa: two roads led out of it, one to Pietra Pertusa, the other to Monte Musino, a remarkable conical hill eastward of Baccano, whose summit, clothed with fine groves of oaks, is still crowned with the ruins of a circular building supposed to be the Ara Mutiæ, the Temple of the Etruscan Venus. Between this and the next gate, are some remarkable fragments of the ancient walls, composed of enormous blocks of tufa, many of which are ten feet long and five feet high: the walls rest on a triple course of bricks each about a yard in length, a peculiarity of construction which we believe has not been observed in any other Etruscan city. The next gate is the *Porta Capenate*, a double gate flanked by a tower, close to the Ponte Sodo, a bridge excavated artificially in the tufa, 70 feet long, 20 feet broad, and 15 feet high: it is covered with trees and brushwood, and forms one of the most picturesque objects of the locality. This gate was without doubt the principal entrance to Veii, and that by which the roads from Capena, Falerii, Nepe, &c. passed into the city. Near it are the remains of an aqueduct of imperial times and a warm mineral spring. The tumuli in the neighbourhood of the Ponte Sodo have been explored by the Prince of Canino, who discovered in them some of the most beautiful gold ornaments in his collection. The gate is still used for the passage of the modern road from Isola to Formello, Monte Musino, &c. Beyond this is the *Porta del Colombario*, which derives its name from the ruined Columbarium near it. Farther on are some fine fragments of the city walls, resting on bricks like the portion already described. The last gate to be mentioned is the *Porta Sutrina*, a short distance from the Ponte di Formello. The ancient road which entered Veii by the gate of Fidenæ passed out of it after traversing the whole length of the city, and fell into the Via Cassia near the twelfth milestone on the modern road from Rome. The gate faces Sutri (p. 204), and probably led to it. This brings us back to the Ponte dell' Isola, from which we commenced our survey. The circuit of the walls we have now described is supposed to be about four or five miles. In the centre of the plain which they enclose are some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors after the destruction of the Etruscan city. It was about two miles in circumference, and was so far within the ancient walls, that the inhabitants seem to have been ignorant of their existence. The Columbarium is now the only representative of the Roman settlement: it was found entire, the interior was ornamented with stucco and pictures, all of which are destroyed, and only one of its three chambers is now accessible. Near it were found the two colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius, preserved in the Vatican Museum, a mutilated statue of Germanicus, and other interesting fragments, among which are the columns of *marmo bigio*, now used to adorn the Capella del SS. Sacramento in the Basilica of S. Paolo.

The modern village of Isola is in a state of complete decay. The buildings are chiefly of the fifteenth century; the appearance of the population, which seldom exceeds 100 souls, bears sufficient evidence of the prevalence of malaria during the hot months. The church, dedicated to the Virgin and to St. Pancras, was built in the fifteenth century, after the siege of Cæsar Borgia: it contains a fresco of the Coronation of the Virgin, the work probably of that period. The village was formerly approached only on one side, and was entered by a gate called the Portonaccio: it has now another gate of later con-

struction cut in the tufa rock, and commanding a picturesque view of the cascade, and of the fine precipices which bound the city on this side.

Lake of Bracciano.

25 miles from Rome. An excursion to the lake of Bracciano, although seldom thought of by the passing traveller, is an agreeable digression from the beaten tract. The scenery of the lake differs in every respect from that of the smaller lakes around Rome; and the baronial castles which still frown upon its banks carry us back into the feudal times more completely than any other objects within so short a distance of the capital. The road to Bracciano is very good; it branches off from the post-road to Florence, beyond La Storta, and then traverses the ancient Via Claudia to the walls of the town. The country is dull and uninteresting until we approach the deserted town of Galera, the representative of the ancient Galeria, beautifully situated on a hill of volcanic tufa above the pretty valley of the Arrone, the natural emissary of the lake of Bracciano. In the tenth century it gave title to the counts of Galera, who held many important towns at this extremity of the Campagna: in the thirteenth century it passed to the Orsini, whose armorial bearings are still visible on the gates. Many of its houses are built in the Gothic style of the thirteenth century, and the walls which surround the town are probably two centuries older. The site has been deserted for many generations on account of the malaria, and is now in ruins. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. Beyond Galera the road traverses a bare and dreary district of uninteresting country, skirting the barren hills which form the southern margin of the crater of the lake. As we approach Bracciano we pass on the left hand a small pestilential lake called the *Lago Morto*, beyond which the road divides into two branches; one leading direct to Bracciano, the other to the Capuccini, from whence a straight and very beautiful road a mile in length brings us to the piazza of the castle. Near the Lago Morto we enjoy the first view of the lake, terminated by the picturesque village of Trevignano on the opposite shore, and backed by the forked peak of Monte Rocca Romana, while on the extreme right we see the promontory crowned with the village of Anguillara. *Bracciano* is a well-built town of about 1500 souls, with a thriving paper manufactory, and a magnificent baronial castle in the Gothic style, built by the Orsini in the fifteenth century, on a commanding rocky eminence above the lake. It is generally considered to be the finest feudal castle in Italy: it is defended by four lofty towers, machicolations, and battlements, all in the most perfect order, and lighted by large Gothic windows. It is built of black volcanic stone, said to have been taken from the pavement of the Via Claudia, and the effect of its sombre colour is increased by the immense size and proportions of the outworks. The front facing the lake is entered by a projecting gateway leading into a spacious court, resembling in its style the Palazzo di Venezia at Rome. On numerous parts of the building the armorial bearings of the Orsini are still visible. In the interior many of the rooms are hung with tapestry and silk hangings of the time of the Orsini, and the old family portraits, the massive chimney-pieces, and the heavy antiquated furniture, complete the picture of a baronial residence of the fifteenth century. The Orsini appear to have been deprived of the property prior to the accession of Martin V., of the house of Colonna, in 1417, but they were reinstated in their possessions by that pontiff with the title of counts. In the wars of the Colonna with Sixtus IV. and Innocent VIII. in 1485, Bracciano was captured and sacked by the Colonna. The castle appears to have been built about this time, and Paul IV. in 1564 confirmed the Orsini in their fief, and raised it to the rank of a duchy.

They retained possession of it until the close of the last century, when they sold it to the Odescalchi, who sold it in the beginning of the present century to Giovanni Torlonia, the banker, for 500,000 scudi. His son still holds the property, and derives from it the title of Duke of Bracciano. The feudal privileges of the castle were not surrendered to the government at the French invasion, and are consequently in full force: the hall of justice is still shown at the summit of the castle, in which the duke has the power of sitting in judgment on his vassals. It would be difficult to find in any part of Europe a more perfect realization of baronial times than the castle of Bracciano: it seems made to be the scene of some story of romance, and we believe that it was the first place in the neighbourhood of Rome which Sir Walter Scott expressed his anxiety to visit. The town of Bracciano is divided into two portions, the borgo vecchio and the borgo nuovo: the old town includes the castle and its dependencies, but although situated high above the lake it shares with the lower quarter the suspicion of malaria. *The Lake*, a beautiful sheet of water, twenty-two miles in circumference, presents all the characteristics of an extinct crater: it is the Lacus Sabatinus of the Romans, and derived its name from an ancient Etruscan city of Sabate, which was supposed by the Roman historians to have been submerged by the waters of the lake. An interesting road leads from Bracciano to the little village of *Oriolo*, remarkable for the villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the Acqua Paola has its origin. On the right hand, between the road and the lake, is the church of San Liberato, distant about a mile from Bracciano; from whence there is a direct path above the shores of the lake, traversing the ancient pavement of the Via Claudia, which was extended in this direction. The church is beautifully placed on a hill commanding the whole of the lake: it dates from the eighth or ninth century, and occupies the site of a Roman villa called Pausilypon, built by Metia the wife of Titus Metius Hedonius, as we may see from the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is an inscribed stone with the name of Germanicus. A road along the margin of the lake leads to Vicarello and Trevignano. *Vicarello*, the ancient Vicus Aurelii, is distant 5 miles from Bracciano: it is remarkable for the ruins of an imperial villa of the time of Trajan, and for the mineral waters known in ancient times as the Thermæ Aureliæ, and restored by the German College in the pontificate of Clement XII. (1737) under the name of the Bagni di Vicarello. In the middle ages, as early as the thirteenth century, Vicarello was a fortified village belonging to the monastery of S. Gregorio on the Cælian. It is supposed to have been ruined in the contests of the Roman barons with Rienzi, and in later times it became the property of the German College, who have made great efforts to bring its baths into repute, in spite of the suspected character of the climate. About 3 miles from Vicarello is *Trevignano*, a picturesque village of 500 souls, situated on a projecting rock of lava, and crowned by the ruins of a feudal castle of the thirteenth century. It occupies the site of the Etruscan city of Trionianum, of which some remains of walls are still visible. Trevignano is one of the old feudal possessions of the Orsini family, to whom it gave the title of count in the fourteenth century, when its importance was sufficient to confer its name on the lake. The Orsini were besieged here in the fifteenth century by the Colonna and by Cæsar Borgia, who took the castle and sacked the town, from which it never afterwards recovered. In 1691 it became the property of the ducal family of Grillo, of Genoa, who held it until a few years back, when it passed to the Tuscan family of de' Conti with the title of marquis. In 1835 the present pope raised it to the dignity of a principality in favour of Prince Cosimo de' Conti, who has re-

stored the town, and introduced into the property the Tuscan system of agriculture, so that it now presents a striking contrast to every other baronial property in the neighbourhood of Rome, with the exception of the estates of Prince Borghese at Frascati (p. 490), where the same admirable system has been for some years in progress. The church contains two pictures of more interest than we might expect to find in so remote a place: one represents the Assumption of the Virgin, and is attributed to the school of Raphael: the other, representing the Virgin, St. Jerome, and St. Francis, is by the school of Perugino. From Trevignano a steep and difficult path leads us through the deep ravine called the Val d' Inferno, to the hamlet of *Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciacappe, on the western side of the crater of Baccano. About 5 miles beyond Polline we cross the Arrone, already mentioned as the outlet of the lake of Bracciano; a mile and half beyond which is *Anguillara*, a village of 700 souls, anciently called Angularia from the angle formed by the lofty insulated rock on which it stands above the north-eastern margin of the lake. In the fourteenth century it gave its name to the lake, and conferred the title of count on that branch of the Orsini family which figures so conspicuously in the history of the period as the Counts of Anguillara. Their baronial castle, crowned and defended by towers of the fifteenth century, still retains their armorial bearings, and is remarkable for its successful resistance to the forces of the duke of Calabria in 1486, who was compelled to raise the siege and retire with the loss of forty men. The property passed from the Orsini to the Grillo family, and is now by inheritance the possession of the Duchess of Mondragone and Eboli, their last representative in the direct line. The church, dedicated to S. Maria Assunta, occupies the highest point of the rock: it was rebuilt in bad taste in 1780, and is remarkable only for its fine view over the lake. The Villa Mondragone with its cypress plantations is prettily situated, and adds considerably to the picturesque beauty of the town. Near it and in various parts of the neighbourhood are vestiges of ancient foundations, and numerous fragments of antique marbles and inscriptions, supposed to mark the sites of Roman villas. The most important ruin in the neighbourhood of the lake was discovered by Professor Nibby at the deserted church of San Stefano, about two miles south-west of Anguillara: it is of great extent, and is considered by that industrious antiquary to belong to an ancient villa of the first century of our era. Anguillara is 20 miles from Rome: the road is practicable for carriages, and falls into the Via Claudia, the high road from Rome to Bracciano, at the Osteria Nuova near Galera. After leaving Anguillara, shortly before we arrive at the point where the cross-roads from Cesano, S. Stefano, and Bracciano fall into this line, the view looking back over the lake is one of the finest scenes of the kind in Italy.

Ostia, and the Cities on the Coast of Ancient Latium.

This excursion, though less performed by the passing traveller than any other in the neighbourhood of Rome, is by no means one of the least interesting, though a journey through the forest is not unattended with difficulty and danger. Artists and scholars are occasionally tempted by the classical associations of the spot to make a pedestrian tour to Ostia, and explore the picturesque but deserted coast between it and Nettuno, visiting the sites of Lavinium, Ardea, and Antium on their way. The road from Rome to Ostia is practicable for carriages, and those who are unwilling to encounter the fatigues of the excursion along the coast generally go and return on the same day. Travellers whose classical enthusiasm and love of the picturesque may lead them to extend their tour, will find it more desirable to hire horses at Rome than to encumber themselves with a carriage, or

risk the fatigues of a pedestrian excursion. It is also desirable to obtain permission from Prince Chigi to make Castel Fusano the resting-place for the first night, and to be provided beforehand with letters to residents at Pratica, Ardea, and Porto d'Anzo. Those who intend to visit Porto and Fiumicino had better do so on their way to Ostia: they must therefore leave Rome by the Porta Portese, and proceed direct to Fiumicino by a road described in a subsequent page, unless they take advantage of the steamers which were lately built in England for the papal government, and now ply regularly upon the Tiber. If this route be pursued, the best plan will be to sleep at the good inn of Fiumicino on the first night, and at Castel Fusano on the second.

Ostia is distant 16 miles from Rome. A carriage for four persons to go and return in the same day may be hired for five scudi. The journey from Rome occupies 3½ hours, and that on the return four hours. The road leaves Rome by the Porta San Paolo, and follows the Via Ostiensis running parallel to the left bank of the Tiber for the greater part of the distance. Soon after passing the basilica of S. Paolo we see the ruins of the *Vicus Alexandri*, an ancient Roman village discovered a few years since by Professor Nibby. About 4 miles from the gate the ancient Via Laurentina, still used as the carriage-road to Decimo and Pratica, branches off on the left hand. At the distance of 9 miles from Rome, after passing the solitary *osteria* of Malafede, we cross a small stream, a tributary of the Tiber, by an ancient bridge called the Ponte della Refolta. The road gradually descends as we approach the coast, and traverses a district of melancholy desolation, presenting nothing to divert the monotony of the scene except some finely-preserved fragments of the ancient pavement. As we draw nearer to Ostia we see the salt-marshes which Livy mentions as existing in the time of Ancus Martius. The road crosses their northern extremity by an ancient bridge, and immediately afterwards we reach the modern village of Ostia. Of all the towns in the *contorni* of Rome this is one of the most melancholy. The population by the official *Raccolta* of 1835 comprises only fifty souls; and during the summer heats, when the neighbouring coast is severely afflicted with malaria, this small amount is still further reduced by the emigration of those who are able to leave the spot. The destruction of ancient Ostia by the Saracens in the fifth century was so complete that no attempt was ever made to restore it, and the neighbourhood appears to have been deserted until A. D. 830, when the present town was founded by Gregory IV. at a distance of more than a mile from the original city. The pope surrounded it with walls, and it is mentioned in many ecclesiastical documents of the period under the name of Gregoriopoli. In the pontificate of Leo IV. it became famous for the defeat of the Saracens, which Raphael has immortalized in the third Stanza of the Vatican. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as the fifteenth century, when it was besieged and taken by Ladislaus king of Naples. The fortifications were subsequently restored by Martin V., whose arms may yet be recognised on some portions of the walls. About the same time Cardinal Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present *Castle*, which was built and fortified by his successor, Cardinal Giuliano della Rovere, afterwards Julius II., from the designs of Giuliano Sangallo, who lived at Ostia, as Vasari tells us, for two years in the service of the cardinal. This castle, the picturesque fortress of modern Ostia, consists of massive semicircular towers in the style of the fifteenth century, united by a curtain and defended by a ditch. The arms of the della Rovere family are still seen upon the gate: coins were struck in commemoration of its erection, and the cardinal employed Baldassare Peruzzi to

decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of three centuries. In 1494 the cardinal made it memorable for his gallant defeat of the French troops, which had landed and occupied it in the previous year. He also built as an additional defence the Torre Bovacciana, lower down the river, but within the circuit of the ancient walls, and continued to improve and strengthen the town after his accession to the papal chair. The appearance of the old fortress of Ostia, with the two solitary pines which stand in front of it, is exceedingly picturesque, and is well known by numerous engravings. Many of the private houses retain their architecture of this period almost without change. Modern Ostia after the death of Julius II. gradually declined, and was finally ruined in 1612, when Paul V. re-opened the right arm of the Tiber, precisely as the ancient city was ruined by the construction of the port of Claudius. It now contains nothing to detain the traveller except the castle described above, and the church or cathedral of St. Aurea, rebuilt by Cardinal della Rovere from the designs of Baccio Pintelli: it still retains his armorial bearings, and the trophies of his victory over the French. The episcopal palace has been converted by Cardinal Pacca, the present bishop, into a small museum of antiquities, which contains some fragments of inscriptions found among the ruins of the ancient city. The bishopric of Ostia is one of the most celebrated in the Papal States: the church tradition tells us that it was founded in the time of the apostles, while other accounts refer its establishment to the pontificate of S. Urban I., A. D. 229, and regard S. Ciriaco as its first bishop. From the earliest times, as St. Augustin mentions, the pope, when not already a bishop at his election, is consecrated by the bishop of Ostia, who is always a cardinal and the senior member of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150, and is still held in conjunction with that diocese.

The chief interest of Ostia at the present time is derived from the excavations begun among the ruins of the ancient city at the close of the last century. The site of ancient Ostia is a mile and half from the modern village. This celebrated city, according to the united testimony of the Latin historians, was founded by Ancus Martius as the port of Rome, and for many centuries was the scene of the embarkation of several important expeditions to the distant provinces of the empire. Of these, the most remarkable were the embarkation of Scipio Africanus for Spain, and that of Claudius on his expedition to Britain. The port, however, had even then become seriously affected by the increasing deposition of the Tiber: Claudius had already begun the new harbour of Porto on the right arm of the river; and in the time of Strabo the port of Ostia was almost, if not entirely filled up. The fame of the great temple of Castor and Pollux, the Ædes Castrorum of Ammian, the numerous villas of the Roman patricians abundantly scattered on the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Porto gradually led to its decay, and in the time of Procopius it had lost its walls and was nearly deserted. The incursion of the Saracens in the fifth century is the last event to be recorded, and from that time Ostia, which once contained 80,000 inhabitants, fell into a state of utter ruin. The site is now marked by foundations of buildings of inferior architecture, in a great measure concealed by brambles and thickets. It is more remarkable for the excavations which have been made upon the spot than for the interest of the ruins. The most important buildings of which any vestiges remain are a temple and a theatre. The *Temple* was built of brick, and decorated with columns of the Corinthian order: the niches of the interior, and some remains of the portico

which surrounded the court, may still be traced. Near it is a round subterranean chamber with niches, called the Arca di Mercurio, which retains some ancient paintings tolerably preserved. The *Theatre*, near the modern church of St. Sebastian, is remarkable as the spot on which many early Christians suffered martyrdom: the semicircular walls, a few of the seats and pilasters, are still visible. The only other ruins which deserve mention are the remains of a piscina, and some unimportant foundations of the city walls. The excavations from which these ruins derive their greatest interest were begun, as we have already stated, about the close of the last century. Among the earliest discoverers were our countrymen, Gavin Hamilton and Mr. Fagan, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum were brought to light. In 1803 the great excavations were begun under the direction of Pius VII., and continued for three successive years with the most satisfactory results: indeed there is scarcely a page of our account of the Vatican collection which does not bear record of the important works which were thus recovered. Notwithstanding these discoveries, there is no doubt that the numerous lime-kilns in the wood of Ostia have for centuries been supplied with ancient marbles. When Poggio visited Ostia with Cosmo de' Medici, they found the people occupied with burning an entire temple into lime, and it is of course impossible to estimate the immense number of antiquities which must have been consumed since the period of their visit. In 1824 Signor Cartoni of Rome undertook a series of excavations on the west side of modern Ostia, beyond the walls of the ancient city. The result of his researches was the discovery of a necropolis containing numerous inscriptions and some fine sarcophagi. In one of the tombs he found the most beautiful sarcophagus which has yet been obtained from the ruins of Ostia: it is of white marble, covered with exquisite bas-reliefs representing the visit of Diana to Endymion. The Commissioners of the Fine Arts immediately claimed it for the Vatican; but through the interest of the cardinal-bishop, on whose territories it was found, S. Cartoni was permitted to sell it to Lord Western, and it is now in England in his lordship's museum at Felix Hall.

The *Torre Bovacciana*, mentioned above as having been built by Julius II. while cardinal-bishop of the diocese, is also remarkable for the excavations made in its vicinity by Mr. Fagan in 1797. The fine statues of Fortune and Antinous in the Nuovo Braccio of the Vatican, the three Hermes of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the results of these researches, which do honour to the skill and enterprise of our countryman. The view from the summit of the Torre Bovacciana commands the course of the left branch of the Tiber by which Æneas is made to approach after his flight from Troy. The view is so remarkable that the classical tourist will not fail to ascend for the purpose of comparing it with the well-known description of Virgil, which still applies to the locality in all respects but the woods, which have entirely disappeared from the river-banks:

"Jamque rubescebat radiis mare, et æthere ab alto
Aurora in roseis fulgebat lutea bigis:
Quum venti posuere, omnisque repente resedit
Flatus, et in lento luctantur marmore tonsæ.
Atque hic Æneas ingentem ex æquore lucum
Prospicit. Hunc inter fluvio Tiberinus amæno,
Vorticibus rapidis, et multâ flavus arenâ
In mare prorumpit: variæ circumque supraque
Assuetæ ripis volucres et fluminis alveo
Æthera mulcebant cantu lucoque volabant.
Flectere iter socils, terræque advertere proras
Imperat, et lætus fluvio succedit opaco."
Æn. vii. 24.

Although the banks of the Tiber are now destitute of wood, the pine forest of

Castel Fusano is visible from this tower, and adds greatly to the picturesque character of the shores south of Ostia. We shall notice this casino in a subsequent page, when we describe the excursion to Pratica, &c.; but if the traveller does not intend to prolong his excursion in that direction, we may at once state that he ought on no account to leave Ostia without visiting Castel Fusano, and that many persons consider it the most interesting object in the excursion.

Between modern Ostia and the Torre Bovacciana the Tiber makes a bend at the south-eastern angle of the Isola Sacra: in this bay many antiquaries have fixed the position of the ancient roadstead, while others with more probability have recognised it in the semicircular bank of sand close to Torre Bovacciana. This latter locality agrees more accurately with the account of the ancient writers respecting the mouth of the Tiber, which is now no less than three miles distant from the modern village. It is also confirmed by the supposition that the Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour, would not have ventured to attack it if the harbour had been so near the city as the other locality would assume. This exploit of the corsairs, which led to the expedition of Pompey against Cilicia, is well known to scholars by the indignant denunciation of Cicero in his oration "pro Lege Manilia:"—*Namquid ego Ostiense incommodum atque illam labem atque ignominiam reipublicæ quærar, quum prope inspectantibus vobis classis ea, cui consul populi Romani præpositus esset, a prædonibus capta atque oppressa est.* About a mile below Torre Bovacciana, and midway between it and the mouth of the river, is another tower called the Tor di San Michele, an octagonal structure built in 1569 by Pius V. according to an inscription over the entrance-door. It is frequently attributed to Michael Angelo, but the date given by this inscription sufficiently proves that it is considerably later than his time.

Near the Torre Bovacciana is a ferry to the *Isola Sacra*, a sandy and desolate tract, twelve miles in circumference, lying between the two branches of the Tiber. It is supposed to have been first insulated when Trajan constructed the canal of Porto: it is not mentioned by any classical authorities, and the Temple of Apollo, from which Volpi imagined that it derived the name of Insula Sacra, has no existence but in the fancy of that antiquary and his followers. It is noticed for the first time by an anonymous geographer of the fifth century under the name of "Libanus Almæ Veneris," and is described as abounding in summer with fresh pastures, and covered in the spring with roses and flowers. Procopius is the first writer who calls it *Sacra*; and Professor Nibby supposes that the epithet was derived either from the donation of the district to the church of Ostia by Constantine, or from the church and tomb of S. Ippolito, bishop of Porto, whose tower is still standing. Crossing the island we arrive at the right branch of the Tiber, and cross by a ferry to Fiumicino and Porto.

FIUMICINO AND PORTO.

By the direct road from Rome Fiumicino is rather more than 17 miles from the Porta Portese. It is built on the right or western branch of the Tiber, an artificial cutting supposed to have been originally formed by Trajan as a canal for his new colony of Porto, and now the principal channel of communication between the capital and the sea. The road leaves Rome by the Porta Portese, and for about a mile and half traverses the ancient Via Portuensis, when it branches off to the right, and proceeds in a direct line over the hills of S. Antonio and Capo di Ferro to Ponte Galera, where it crosses the Acqua Sona, noticed in the journey from Civita Vecchia to Rome. A long uninteresting tract of flat sandy country, five miles in length, brings us to the ruins of *Porto*, the ancient Portus Trajanus, founded by Claudius and enlarged by Trajan as the great naval arsenal of Rome. The basin constructed by Claudius was cir-

cular, and formed the outer harbour; the larger basin of Trajan was hexagonal. For many centuries this remarkable undertaking has been the admiration of engineers and men of science. Pius II. and Sixtus IV. were so much impressed with its magnificence and solidity, that they were anxious to restore it to its ancient purpose. Biondo and Maffei described it as one of the wonders of Italy, and Pirro Ligorio published a plan of the ruins as they were visible in his day. The moles formed for the external defence of the harbour are still traceable, and the supposed site of the Pharos constructed by Claudius on the wreck of the ship which brought his two obelisks from Egypt, is also pointed out; but without the assistance of a ground-plan no account of the ruins would be intelligible, and even then much would necessarily be mere conjecture. The hexagonal basin of Trajan, called by the country-people *Il Trajano*, communicates with that of Claudius by a canal: it is not less than a mile and a half in circumference! Volpi describes some of the mooring-posts, with their numbers, as still entire in his time. In different parts of the basin are the remains of enormous magazines, and numerous slips for building and repairing vessels; and we know no spot where extensive excavations would be productive of more valuable information regarding the naval establishments of the Roman empire. The ruins of the city of Porto are so irregular and encumbered, that it would be useless to attempt to describe them in detail: the outline of the city, the foundations of a circular temple, and some other unimportant ruins are traceable, but they present no objects of striking interest. Under the lower empire Porto was a place of considerable consequence: it was the seat of a bishopric as early as the third century, and became remarkable for the martyrdom of S. Ippolito, in the pontificate of S. Calixtus I. The city was enlarged by Constantine, and was for many centuries the most important position in the neighbourhood of Rome, on account of the supplies of grain which were landed there from various parts of the Mediterranean. It was besieged and captured several times during the Gothic war: in 408 it was taken by Alaric; in 455, by Genseric; in 537, by Vitiges; in 545, by Totila; in the same year it was taken by Belisarius; in 548 it was recaptured by Totila, and soon afterwards passed to the Greek emperors. In the ninth century it was seized by the Saracens, who retained it only for a few years, when the site was finally abandoned.

FIUMICINO is about a mile and half beyond the ruins. The road passes by the Vescovato, or castellated mansion which served as the residence of the bishops of Porto, and on which we still see the arms of Alexander VI., who restored and strengthened it. The navigation of the right branch of the Tiber was re-opened in 1612 by Paul V., and as one of the immediate consequences of that measure a small village gradually formed at the mouth of the river, which took the name Fiumicino from the new channel, which was so called by the navigators of the Tiber. In 1825 a line of convenient houses and a good inn were erected here by the treasurer-general Cristaldi, and the Romans frequently make it the object of a day's excursion, dining at the inn and returning to Rome in the evening. The landlord relates with pleasure the sumptuous dinner provided there for the Grand-Duchess Helena, when she visited Ostia a few years since: it is said, and we believe with truth, that it was the only agreeable part of her expedition. The entrance to the channel of Fiumicino is very narrow and occasionally difficult: the current of the river, though deep, is extremely rapid, and it has been found necessary to protect the banks by piles for a considerable distance. The navigation of the stream was formerly a work of great labour, but the employment of steam-vessels has lately removed many of these impediments, and vessels are now regularly towed up the river to the Ripa Grande. The tower of Fiumicino, built

by Alexander VI., is a large square structure five stories high, and surmounted by a beacon to point out the narrow entrance of the river.

Castel Fusano.

An agreeable walk of 2 miles brings us from Ostia to Castel Fusano, the old castellated casino belonging to the Chigi family. It is prettily situated in the midst of a pine plantation, not so venerable as the Pineta of Ravenna, but bearing a great similarity to that classical forest. The casino was built in the seventeenth century by the Marquis Sacchetti, who was then proprietor of the district, and is one of the most curious examples of the fortified country villas of that period. In order to protect it from the incursions of the pirates it has low towers at the angles fortified with loopholes, and the staircase in the interior is little better than a ladder by which only one person can ascend at a time. On the summit of the central tower are two stone figures of sentinels, placed there to deceive the pirates by an appearance of protection. Notwithstanding these precautions the apartments are decorated with paintings, and fitted up in the usual style of the Roman palaces. In the last century the property was sold by the Marquis Sacchetti to the Chigi family, who improved the pine plantations and contributed to the embellishment of the casino. In front of the house is a fine avenue leading in a direct line to the sea-shore, opened by Prince Sigismondo Chigi, and paved with large polygonal blocks of lava taken from the ancient Via Severiana. The same prince, who was well known for his literary tastes, placed in this avenue eight terminal cippi to mark the distance of eight stadia, or an ancient Roman mile. The casino is interesting to the scholar as marking the site of Pliny's Laurentine villa, which he describes with so much enthusiasm. Some remains of foundations are still visible, and some inscriptions relating to the limits of Laurentum and Ostia are preserved in the cottage of the guardiano, and in different parts of the casino. The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly on the coast. The proper season for enjoying a residence at Castel Fusano is the spring; in summer it swarms with mosquitoes, and is not free from the suspicion of malaria.

Proceeding along the shore we enter the Laurentine forest, which skirts the shores of the Mediterranean in an almost uninterrupted line for nearly sixty miles. It spreads inland to the distance of three miles from the coast, and abounds with buffaloes, wild boars, and occasionally with wolves. As we draw near Tor Paterno it is filled with gigantic groves of the stone-pine, the ilex, the wild olive, &c., and is utterly deserted except by the professed hunter or a few charcoal-burners, whose fires are now and then seen among the dense thickets of the forest:

> "Bis senos pepigere dies, et, pace sequestra,
> Per sylvas Teucri mixtique impune Latini,
> Erravere jugis. Ferro sonat icta bipenni
> Fraxinus; evertunt actas ad sidera pinus;
> Robora, nec cuneis et olentem scindere cedrum,
> Nec plaustris cessant vectare gementibus ornos." *Æn.* xi. 133.

Tor Paterno (Laurentum),

about 7 miles from Castel Fusano, a solitary tower, distant about half a mile from the sea, built upon the ruins of an Imperial villa, and now inhabited by a few sickly soldiers belonging to the coast-guard. The Italian antiquaries for many generations have identified this spot with the site of the famous city of Laurentum, the most ancient capital of Latium, founded eighty years before the taking of Troy, and celebrated by Virgil as the residence of Father Latinus at the arrival of Æneas on the shores of Italy. There can be no doubt that Laurentum must have stood in the vicinity of Tor Paterno; but the flatness of the ground and its proximity to the sea have led those writers who wish to apply the descriptions of the poet to the modern topography of the coast, to doubt whether Tor Paterno can be regarded as the exact locality. The

"vasta palus" and the "ardua mœnia" of the twelfth Æneid would doubtless indicate a city built upon an eminence overlooking an extensive marsh; and hence Professor Nibby, who examined every foot of ground for miles between Pratica and Ostia, peremptorily rejects Tor Paterno, and fixes the site at the hamlet of *Capocotta*, on the Borghese property, about a mile farther inland. There is no trace of any ruins at Capocotta, although the ground is covered with fragments turned up by the plough, and the abundance of water will easily explain the possibility of a large tract of marsh having intervened between it and the sea at that distant period. Tor Paterno stands, as we have already stated, on the ruins of an ancient villa: from the peculiarities of its construction there is reason for regarding it as the villa to which Commodus was sent by his physicians. The laurel-groves in its vicinity, from which it derived its name, were supposed to contribute to the salubrity of its climate. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent years, and was dismantled by the English cruizers during the war of 1809. The shores of Laurentum are still remarkable for the frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:

"An Laurentino turpes in littore ranas,
Et satiùs tenues ducere, credis, acos?"
Ep. x. 37.

A road through the forest, which a carriage cannot traverse on account of the accumulations of loose sand, leads us by the ancient Via Laurentina to Rome, passing through the hamlet of Decimo. The ancient pavement is perfect for several miles, but the trees have so encroached upon it in many places that the immense polygonal blocks have been displaced by their roots. It is much to be regretted that this road has not been kept open: the views in different parts of the forest are of the grandest character, and if the road were practicable, it would be more like a continuous avenue than any other road to which it can be compared. Between Tor Paterno and Decimo we pass the ruined arches of an aqueduct of imperial times. The distance to Rome by this route is about 16 miles: there is another but longer road through Porcigliano, which falls into the high road from Rome to Ostia at the Osteria di Malafede. Before we proceed southward it will be desirable to obtain a guide at Tor Paterno, who may conduct the traveller through the forest to Pratica, five miles distant, as the tracks of the charcoal-burners are not always sufficient to guide him through the desolate wilderness which lies between them.

Pratica (Lavinium).

[There is a small locanda here where a bed may be obtained, but it is very miserable, and the traveller must be prepared to put up with the discomfort, which is certainly not greater than he might expect to find in such a place.] Pratica is distant about 18 miles from Rome, 3 from the sea-coast, and 5 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, the daughter of Latinus, and the metropolis of the Latin confederation after the decay of Laurentum, precisely as Alba Longa afterwards became their capital when Lavinium was too small for the increasing population. It is situated on a strip of table-land about 650 yards long by 130 broad, and cut off from the rest of the plain by deep glens, except at the point where it is connected with it by a natural bridge of rock. The modern name is a corruption of *civitas Patrica*, or *Patras*, the names by which it is mentioned in ecclesiastical documents as early as the fourth century. We may easily recognise in this name the record of the *Patris Dei Indigetis*, the title by which the Heroum was dedicated to Æneas after he disappeared in the Numicus. Some vestiges of the ancient city walls may be traced, but the antiquities now visible are very few and unimportant. Pratica contains a population of about sixty

souls, of whom more than two-thirds are peasants who come from distant parts to seek occupation in the fields. The place is heavily afflicted with malaria, of whose fatal influence the countenances of the inhabitants bear a melancholy proof. The large baronial mansion of the Borghese family, built in the seventeenth century, contains a few inscriptions discovered on the spot, and valuable as placing beyond a doubt the site of the Trojan city. Its lofty tower, rising from the centre of the building, commands one of the most imposing panoramas which the scholar or the artist can enjoy in this part of Italy. It embraces the whole coast from Ostia to Porto d'Anzo, the Circæan promontory, the Volscian mountains, the group of the Alban mount, the Sabine hills and the ridge of Monte Cimini, the cupolas and palaces of Rome, and the whole plain of the Campagna. There is a direct road practicable for carriages from Pratica to Rome, distant 18 miles: it joins the ancient Via Ardeatina at the Solfatara, and proceeds thence in a straight line to Rome, passing the Tre Fontane and the basilica of S. Paolo. Another road leads across the country from the Solfatara to Albano.

About midway between Pratica and Ardea is the torrent correctly called the *Rio Torto*, identified by the best modern antiquaries with the classical Numicus in which Æneas was drowned. If we follow this torrent to its junction with the sea, we shall find that it forms an immense tract of marsh, well known by the engraving in the Duchess of Devonshire's beautiful edition of the Æneid of Annibale Caro. Virgil commemorates the "fontis stagna Numici;" and Ovid, describing the fate of Anna Perenna, mentions the same fact:

"Corniger hanc cupidis rapuisse Numicius undis
Creditur et stagnis occoluisse suis."
Fasti iii. 647.

On the right bank of this stream is the plain called the Campo Jemini, in which the antiquaries place the site of the great sanctuaries of ancient Latium, the grove of Pater Indiges, the temple of Anua Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. That part of the Campo Jemini which is nearest to the Torre Vajanico was excavated in 1794 at the cost of H. R. H. the Duke of Sussex, when several important sculptures were brought to light, among which was a statue of Venus in Greek marble. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum.

ARDEA,

6 miles from Pratica, still retains the "mighty name" of the Argive capital of Turnus, king of the Rutuli, though its population has dwindled down to less than 100 souls:

"Locus Ardea quondam
Dictus avis, et nunc magnum manet Ardea nomen." *Æn.* vii. 411.

[There is a small wine-shop at Ardea where travellers may obtain refreshments; but the best plan is to procure an order from the Cesarini family at Rome, which will obtain accommodation in their castle.] Ardea occupies the crest of a lofty rock of tufa, distant four miles from the sea, and insulated by deep natural ravines except at one point, where it is united to the table-land by a natural isthmus, in which three deep ditches have been cut. The rock on which the modern village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the north extremity of the baronial mansion of the dukes of Cesarini, to whom the whole country belongs, from the lake of Nemi to the coast. The approach to the gate and the appearance of the rock from all parts of the plain is exceedingly picturesque, but the malaria is so severe in summer that the village is almost deserted. On the edge of the rock forming the boundary of the modern

village, we may trace some highly instructive fragments of the walls of the ancient citadel: they are composed of parallelograms of tufa, irregularly put together without cement, and are certainly to be classed among the earliest examples of this kind of construction. Ardea, as the capital of Turnus, is conspicuous in the wars of the Æneid: it is remarkable also for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 miles from Rome: the road follows the Via Ardeatina, which is still perfect in many parts. It passes the Rio Torto at the church of Santa Procula, and is joined by the cross-road from Pratica at the Solfatara, whence it proceeds to Rome by Tre Fontane and S. Paolo.

Leaving Ardea, we descend the valley of the Rio Felice to the sea-shore, and after crossing the stream of the Fonte della Moleta arrive at a large tower called the Tor di S. Lorenzo. From this point we continue our excursion in a line with the coast, and enter the country of the Volsci. The road lies through dense but picturesque forests of oak and ilex, here and there interspersed with cork-trees and myrtles. The sea in bright weather exhibits the most beautiful effects of colour, sometimes appearing of a deep ultramarine, and at others, where the water is shallow, assuming a tint of brilliant green which it is impossible to exaggerate.

Porto d'Anzo (Antium),

16 miles from Ardea, the representative of the celebrated city of Antium, the capital of the Volsci, and one of the most important ports of Imperial Rome. [There is a small inn where travellers may find tolerable accommodation.] Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius by the epithet "most splendid." It is more interesting to the traveller as the spot where Coriolanus, "a name unmusical to the Volscians' ears," stood in the palace of his enemy, and vowed vengeance against his ungrateful countrymen:

> "A goodly city is this Antium: City,
> 'Tis I that made thy widows; many an heir
> Of these fair edifices 'fore my wars
> Have I heard groan and drop: then know me not,
> Lest that thy wives with spits, and boys with stones
> In puny battle slay me."

The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Mænius Nepos, B.C. 337, and the rostra of their ships were suspended in the Forum. After this period it remained comparatively depopulated for four centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, lower down the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The two moles constructed by Nero still remain, a fine example of imperial architecture. They are about thirty feet in thickness, built of large blocks of tufa united by pozzolana; and stand, like all the ancient moles of which we have any record, upon arches. One of them is 2700 feet in length, the other 1600: they inclosed an immense basin, nearly as broad as the length of the largest mole. A pharos is supposed to have stood on the insulated rock at the southern entrance of the harbour. About the close of the seventeenth century Innocent XII. formed a new port from the designs of Zinaghi, who added a short pier at right angles with the eastern mole, and filled up the open arches of the Roman construction. The result, as might have been anticipated, was the rapid deposition of sand, which has accumulated to so great an extent that both ports are now useless except for

vessels of small tonnage. Beyond this we see beneath the Villa Borghese the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would prevent the depositions; but it has only added to the evil, and the magnificent harbour is now completely ruined. The old tower and fortifications were dismantled by the English cruizers during their operations on the coast in the war of 1813. Porto d'Anzo was an important station intermediate between Gaeta and Leghorn, and it was considered necessary to destroy it in order to prevent its affording shelter to the small craft of the enemy.

The ruins of ancient Antium have not been thoroughly explored, and some high mounds seen on entering the town probably conceal interesting fragments which may still be brought to light. The only ruins of the Volscian city now visible are some remains of the walls, in the quarter called the Vignaccie: they are built of quadrilateral masses irregularly put together, but not of very large size. They are interesting as showing that the Volscian city stood on the rocky eminence above the shore, while the town which arose under the Roman emperors was situated on the sea-side. Near the entrance of the town, on the right hand, we have a fine ruin of imperial construction, supposed to be the villa of Nero: it is immediately opposite the modern barracks. It consists of several rooms and baths, which still retain their mosaic pavement and their painted walls. The villa appears to have been of great extent, but its chief interest is derived from the large number of works of art which have been found among its ruins. The Apollo Belvedere was found here in the time of Julius II.; the Borghese Gladiator was discovered about a century later; and our account of the Vatican Museum shows how many valuable sculptures have been subsequently disinterred. There are no remains of the temples of Apollo and Æsculapius, celebrated in the history of the voyage of the Sacred Serpent from Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace has commemorated in the beautiful ode in which he invokes the favour of the goddess for the projected expedition of Augustus into Britain:

> "O Diva gratum quæ regis Antium,
> Præsens vel imo tollere de gradu
> Mortale cŏrpus, vel superbos
> Vertere funeribus triumphos."
>
> *Od.* I. xxxv.

The modern village and harbour of Porto d'Anzo belong to Prince Borghese, whose villa, formerly the property of the Costaguti family, stands upon the acropolis of the Volscian city. The climate is considered good, and during the winter and spring nothing can be more delightful as a residence. The beautiful scenery of the neighbourhood affords abundant occupation to the artist, and the lofty and well-wooded banks which bound the coast effectually protect it from the north winds. Besides the Villa Borghese the town contains a villa belonging to the Mencacci family, who purchased it in 1820 from the Corsini for 20,000 scudi. Don Miguel frequently resides here, and makes Porto d'Anzo his head-quarters in his sporting expeditions. The view from the tower of the Villa Borghese is extremely fine: on the left it commands the line of coast towards Nettuno and the Circæan promontory; further inland the eye ranges along the Volscian mountains, studded with picturesque villages, among which may be recognised Norba, Sermoneta, and Sezza. On the north-east we see the well-known localities of the Alban mount: first, we recognise Velletri, with the citadel of Palestrina and Rocca di Cavi in the distance; then Civita Lavinia, nearly in a line with Nemi; and farther on, Albano, Castel Gandolfo, Genzano, Rocca di Papa, and the other villages in the neighbourhood, which the traveller will hardly require to be particularised. The old tower or castle of Porto d'Anzo, which the English dismantled in 1813, is supposed to have been built by the Frangipani, who were lords of Astura in the thirteenth cen-

tury: it bears the arms of Innocent X., of the Pamfili family, who repaired its outworks about the middle of the seventeenth century. The fortress was partially restored by Pius VII. as a prison for criminals. It will hold 200 persons: the number actually confined there, by the last returns, was 191, none of whom were prisoners for life. Of this number 63 were condemned for homicides, 18 for wounding, and 79 for theft.

Porto d'Anzo is 38 miles from Rome. There are two roads: one leading in a direct line through the forest to Carroceto and Fonte di Papa, and falling into the high road from Rome to Albano at Frattocchie; the other passing through Ardea, and already described. The direct route in its passage through the forest is not a regular road, but a mere track for the country carts: the immense quantity of loose sand and the abundance of mosquitoes add seriously to the labour of the journey, and without a guide it is extremely difficult to recognise the line of route in many places where it is crossed and re-crossed by the tracks of the charcoal-burners.

Nettuno,

about a mile south of Porto d'Anzo, with a small inn where travellers will find beds. This is the largest town on the coast of Latium, although the population is not more than 1000 souls. It is generally supposed that it marks the site of Ceno, the ancient port of Antium, mentioned by Dionysius; but on examining the coast it is difficult to imagine the necessity which could induce the Volscians to form a harbour at this spot, when their own promontory at Antium must have afforded more effectual shelter and better accommodation, long before the Roman mole or even the Roman fleet had an existence. In fact there appear no good grounds for assigning to the Ceno of Dionysius any other locality than that of the modern harbour of Porto d'Anzo. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as two distinct objects. The whole coast between Porto d'Anzo and Nettuno is covered with ruins of Roman villas. The first object which attracts attention at Nettuno is the fortress founded by Alexander VI., and restored by Urban VIII. and Alexander VII., whose arms are conspicuous on its walls. It is greatly dilapidated, and is only tenanted by a few soldiers employed in the service of the coast-guard. The town with the immense territory which bears its name belongs to the Borghese family, who purchased it in 1831 from the Camera Apostolica for 400,000 scudi. It contains a few antiquities, fragments of columns and capitals, the remains probably of the Temple of Neptune, from which it is supposed to have derived its name. The traveller will be more interested with the picturesque costume of the women, which differs altogether from that of the other villages of Latium, and is quite Oriental in its character. The common tradition tells us that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested this coast of Italy in the eighth and ninth centuries. Nettuno was the birthplace of Andrea Sacchi, the painter, who was born in 1600; and of Paolo Segneri, called the "flower of Italian eloquence," born in 1624.

Astura,

7 miles from Nettuno. The road proceeds along the sea-coast, and is very interesting. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy: beyond it we cross a branch of the same torrent called the Rio di S. Rocco, and farther on the Foglino, the most considerable stream of this coast, which is passed by a modern bridge of two arches. Beyond this we see numerous ruins of Roman villas and baths, which continue all the way to Astura. This classical village is built on the extremity of a peninsula, to which the ancients gave the name of

the Insula Asturæ. A lofty tower, visible from all parts of the coast, stands upon its highest point, and is built on the ruins of an ancient edifice supposed with great probability to be the villa of Cicero. He describes it in his letters to Atticus as situated in the sea: *Est hic quidem locus amœnus, et in mari ipso, qui et Antio et Circæiis aspici possit.* The illustrious orator embarked here when he fled from the proscription of the triumvirate. The island of Astura as early as the twelfth century was the stronghold of the Frangipani family, from whom it passed successively to the Gaetani, Conti, Orsini, and Colonna. In the sixteenth century it became the property of the Camera, and was sold with Nettuno to Prince Borghese in 1831. The tower, built in the fifteenth century on the supposed foundations of Cicero's villa, includes within its walls the vaults of the Frangipani fortress, the melancholy scene of an act of treachery which has made the name of Astura and that of the Frangipani infamous in Italian history. In 1268, after the fatal battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge at Astura in order to secure his safety by flight. Jacopo Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles of Anjou, by whom he was basely executed in the great square of the Carmine at Naples.

Close to Astura is the stream of the same name, mentioned by Pliny; and below the village are the remains of the ancient mole, constructed, like that of Antium, upon arches. Travellers who intend to proceed southward will probably be indisposed to traverse the long succession of sandy dunes and pestilent swamps, which spread between the sea and the immense forests of the Pontine marshes for a coast-line of twenty-four miles: they may therefore embark at Astura for Terracina, visiting the Circæan promontory on their way. For a description of this classical headland, and of Terracina, see Route 41, in the Hand-Book for Southern Italy.

Excursion to the Etruscan Cities of Cære, Tarquinii, Vulci, Tuscania, &c.

We shall conclude our account of the contorni of Rome with a sketch of an excursion to the sites of those cities of ancient Etruria which have not been already noticed in the preceding routes. Civita Vecchia may be considered the head-quarters of the traveller for this excursion, but we have reserved our account of it for this place, because it seldom happens that travellers, on landing at that port, and particularly if they are visiting Italy for the first time, are prepared to make so important a digression from their route. They would also, in many instances, enter upon the tour without that preliminary study which we believe to be necessary in order to appreciate the antiquities. A visit to the Museo Gregoriano, to the Museo Campana, and to the other Etruscan collections in Rome, will prepare the traveller for this excursion more completely than any descriptions in books, and make the journey trebly interesting to the intelligent tourist.

The traveller who has explored the route from Florence to Rome by Siena, as described in the preceding pages, will no doubt have visited Volterra, one of the most instructive Etruscan cities which he will meet with in central Italy; and it is not impossible that he may have made an excursion from Viterbo to the cavern-sepulchres of Castel d'Asso, and have explored the sites of Sutri and of Veii on the same route. On the road from Florence by Perugia he will have had an opportunity of examining the Etruscan walls of Cortona and Arezzo, the Etruscan remains at Perugia, and the ruins of the fortified city of Falerii near Civita Castellana. If he have traversed the central road from Perugia to Montefiascone by Città della Pieve and Orvieto, he will have no doubt examined the remains of the capital of Porsenna at Chiusi. These interesting cities are better known and more accessible than those we are about to describe, but they are not more inte-

resting or instructive. The cities which may be made the object of an excursion from Rome are *Cære* and *Pyrgos*, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. *Corneto*, *Musignano*, *Vulci*, and *Tuscania*. If the traveller have not visited Viterbo, he may do so on his return to Rome, exploring Castel d'Asso and Veii on his way. As many of these places have no inns, the traveller should not fail to furnish himself with introductions at Rome, either to the resident proprietors, or to the learned ecclesiastics who have zealously laboured to illustrate their respective localities, and are always ready to extend their assistance to strangers. It is scarcely less necessary to carry a small stock of provisions, particularly if the traveller intend to make any digressions from the high road. Those persons who have either not had time or opportunity to study the Etruscan collections at Rome will derive a great deal of information from Mrs. Hamilton Gray's 'Tour to the Sepulchres of Etruria,' a work which has done much to call attention to this interesting district. It contains also some valuable maps and plates which add greatly to its utility.

The road from Rome to Civita Vecchia is described in Route 25. Those who are disposed to linger by the way must make Civita Vecchia the resting-place for the first night: it is, however, possible to proceed from Rome to Corneto in one day, without stopping at Civita Vecchia; but these arrangements must of course depend on the convenience of the traveller. The first Etruscan antiquities which occur are at *Monterone*, the half-way house, where some remarkable tumuli, opened in 1838 by the Duchess of Sermoneta, may be examined: they are described at page 168, and present nothing which calls for a more detailed notice than has there been given.

CERVETERI (AGYLLA, CÆRE), 27 miles from Rome. The road to this classical city turns off from the high post-road about six miles beyond Monterone, and is practicable for light carriages. There is no inn there, and introductions are necessary if the traveller intend to pay more than a passing visit. Cerveteri is the representative of a city whose antiquity is at least thirteen centuries and a half anterior to our era. It is the Agylla of the Pelasgi and the Cære of the Etruscans, and is celebrated as one of the twelve cities of the Etruscan league, and as the capital of Mezentius when Æneas arrived in Italy. In regard to its ancient names, it is remarkable that Herodotus, Lycophron, and all the Greek writers before the Augustan age, call it Agylla, and all the Latin writers call it Cære, except when the poets introduce the more ancient name for the sake of the metre. The Agylla of the Greeks was founded by the Pelasgi in conjunction with the aborigines, if it were not previously founded by the Siculi. Dionysius mentions it as one of the chief cities of Etruria in the time of Tarquinius Priscus, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v., c. ii.), that the new name was derived from the salutation χαιρε, with which the Lydians on their invasion were hailed by the Pelasgi from the walls. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent here for safety with the perpetual fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which the antiquaries derive the etymology of the word *cæremonia*. In the time of Augustus the town had lost nearly all its importance; and Strabo says that in his day it had preserved scarcely any vestige of its ancient splendour. It appears, however, from inscriptions still extant, and especially from one of remarkable beauty on Carrara marble, preserved in the Studj at Naples, that Cære obtained great popularity in the time of Trajan for its mineral waters, called the Aquæ Cæretanæ: they are still in some repute under the name of the Bagni di Sasso, and are situated about four miles west of Cerveteri. In the middle ages the

town was the seat of a bishopric, and is mentioned as such in church documents as late as the eleventh century, when it had considerably declined. It appears to have remained in comparative obscurity until the beginning of the thirteenth century, when the new settlement of *Cere Nuovo* was founded, and the present name of *Cerveteri* was applied to the ancient site. At this time it belonged to the Bonaventura or Venturini family, from whom it passed to the Orsini. It was sold by them in 1674 to the princely family of Ruspoli, in whose possession it still remains. The description of Virgil, who tells us that Mezentius led a thousand men from it to the assistance of Turnus, is still applicable to the locality:

"Haud procul hinc saxo incolitur fundata vetusto
Urbis Agyllinæ sedes, ubi Lydia quondam
Gens bello præclara jugis insedit Etruscis."
Æn. viii. 478.

It stands on a long strip of table-land naturally isolated on all sides, except towards the west, by perpendicular precipices, which are not less in some places than fifty feet in height. On the western side, an artificial cutting completed the natural strength of its position. The modern village of Cerveteri is supposed to occupy the site of the ancient Acropolis: it is a poor village of 750 souls, with a Gothic gateway, and a large deserted palace of the Ruspoli family, on whose eldest son it confers the title of Prince of Cerveteri. The town of ancient Cære stood on the table-land beyond the point on which Cerveteri is built, between Monte Abetone and the hill of the Necropolis. The Venturini and Orsini surrounded Cerveteri with fortifications, built of large blocks of tufa taken from the ancient Pelasgic walls, of which considerable remains are visible on the western side of the hill. The four gates may be traced, with two roads leading to them; one a paved road to Veii, the other leading to Pyrgos, now Santa Severa, on the coast, the ancient port of Cære. The hill of the Necropolis is divided from the town by a small stream called the Ruscello della Madonna de' Caneti, and its surface is excavated into pits called the Bandilaccia, from the number of bandits who formerly inhabited them. In 1829, the attention of the antiquaries was directed to the tombs of this Necropolis, by the great number of curious remains which were brought to light. Among these were numerous small figures of black earthenware, with four wings, supposed to represent the Dea Cupra of the Etruscans. On the other side of Cerveteri is the celebrated tomb, excavated in 1836 by Monsignore Regulini and General Galassi. It originally formed an immense mound, the base of which was surrounded by a wall with sepulchral chambers for persons of inferior rank. The summit was surmounted by the figure of a large lion, and by excavating from the top Monsignore Regulini discovered the sepulchral chamber, which has often been described as the "tomb of General Galassi." It is a long and narrow chamber, with a roof formed of approaching stones of enormous size, and put together in the most substantial style of Etruscan architecture. In this tomb were found the bronze bier, the shields, the arrows, the breastplate of solid gold, the funeral car or hearse, the tripod, &c., which now form so interesting a feature in the Gregorian Museum, and are described in our account of that collection at p. 419. Beyond it is another tomb, highly interesting as that of a female princess, in which some of the most valuable gold ornaments which gave celebrity to General Galassi's collection were discovered, together with some vases bearing the name of "Larthia." As all the treasures of these tombs have been removed to Rome, the traveller will see nothing but the remarkable architecture of the chambers, which the constant accumulation of rubbish is fast rendering inaccessible. The discovery of the tombs has led to a great deal of antiquarian speculation, into which it would be unprofitable to enter: it will be sufficient for us to state, that the

able antiquary Canina considers that they are at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii, and the Cucumella at Vulci, they were erected in honour of chiefs slain in war.

Ceri Nuovo, a small baronial village of 70 souls, is picturesquely situated on a hill of tufa. It was founded, as we have remarked above, in the thirteenth century: in the contests of the Roman barons, it was a place of some strength, and was for a brief period subject to Rienzi. In the fifteenth century it belonged to the Orsini of Anguillara, who built there a new fortress in 1470. It afterwards passed to the families of Cesi, Borromeo, and Odescalchi, who sold it in 1833 to the banker Torlonia for 230,000 scudi. It has also some tombs in its vicinity, but they contain nothing to call for a detailed description.

The site of *Pyrgos*, the ancient port and arsenal of Cære, is placed by the antiquaries at Santa Severa, situated on the coast, on the left of the high road to Civita Vecchia, and described at page 167, under Route 25. The traveller is also referred to that Route for an account of the town and harbour of Civita Vecchia, the representative of the Roman settlement of Centumcellæ, where he may obtain a light carriage for the rest of the excursion.

CORNETO (TARQUINII),

12 miles from Civita Vecchia. [The inn at Corneto is clean, and affords very tolerable quarters.] The road follows the coast line, and is generally in good order. It crosses the Mignone about midway between the two towns, and after leaving Taccone di Mezzo on the right proceeds almost in a straight line to Corneto. On the coast, on the left hand, between the mouths of the Mignone and the Marta, Torre Clementina, a small custom-house station is a conspicuous object. The hills on the right of the road are filled with wild boars, which afford excellent sporting during the winter. *Corneto*, an episcopal city of 3800 souls, rose in the middle ages from the ruins of the Etruscan city of Tarquinii, whose site is about a mile and a half distant. Corneto was made a city by Eugenius IV. in 1432, and is surrounded by walls and towers, which belong probably to a much earlier period. The first bishop of Tarquinii, was Apulejus, A.D. 465, but after the death of the fourth bishop the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the sixth century. It was remarkable during the struggles of the Guelphs and Ghibelines for its attachment to the popes, and was the place where Gregory XI. landed when he brought back the Holy See from Avignon to Rome. The city stands on a lofty hill overlooking the Mediterranean, and from all parts of the coast is a picturesque and imposing object. The old Gothic cathedral of the ninth century, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it is now deserted: it is remarkable for its fine dome, and for a doorway with a round arch formerly covered with mosaics: on each side of the door are some Latin inscriptions, recording the names of the bishops of Tarquinii, prior to the change of diocese. The lofty tower is still surmounted by one of the four statues of horses which were found among the ruins of Tarquinii and placed at the angles of the tower. The other three were struck down by lightning when the cathedral was injured in 1810. Many of the private houses and churches of Corneto are ornamented with marbles and columns from the ancient city, and are interesting as affording a good example of Italian Gothic. The large palace of Cardinal Vitelleschi, now a dirty inn, presents some fine and characteristic details of the domestic Gothic architecture of the fifteenth century. The Palazzo Comunale contains some frescoes illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient Corytus, an assumption of antiquity to which Corneto has no kind

of pretension. Among the private palaces may be mentioned the P. Braschi, with its charming gardens, liberally thrown open to the inhabitants; the P. Falsacappa, containing a small museum of antiques found among the ruins in the neighbourhood; and the collections of Cav. Manzi, most of which are, we believe, for sale. One of the convents of nuns contains a small chapel, in which Madame Mère, the mother of Napoleon, and Cardinal Fesch, are buried. The body of the former is contained in a plain sarcophagus of white marble, without any inscription; but they will both be removed to the church founded by the Cardinal at Ajaccio in Corsica, as soon as it is ready for their reception. The site of *Tarquinii* is about a mile and a half from the modern city. It occupies a flat table-land still called Turchina, and is surrounded by lofty precipices throughout nearly its entire circuit. At the two extremities of the hill were formerly two towers called Civitella and Castellina; the latter is occupied by a deserted convent. Nothing now remains of the ancient city but some foundations of walls at the highest part of the hill, built of parallelograms of soft stone, in the massive style of Etruscan masonry. The position of six gates may be recognised: from that on the south side a paved road leads to Monte Rozzi, the ancient Necropolis. Tarquinii was more intimately connected with Rome than any other city of ancient Etruria. It was founded nearly 1200 years before the Christian era by Tarchon, who assisted Æneas against Turnus. Tarquinius Priscus, the son of Demaratus of Corinth, settled there about B.C. 658, and introduced many of the arts and customs of Greece. His first name was *Lucumo*, which he exchanged for that of Tarquinius, at the suggestion of his wife *Tanaquil*, when he migrated to Rome. The fact is interesting, not only in reference to the early history of Rome, but because the names of Lucumo and Tanaquil are of frequent occurrence in inscriptions found among the sepulchres. A deep and broad valley separates the rocky hill of Turchina from that of Monte Rozzi, the ancient Necropolis of Tarquinii. This hill is one of the most instructive monuments of Etruria, and is alone sufficient to repay the labour of the journey. Its surface is covered with an extraordinary collection of sepulchres, amounting in number to many hundreds. A few years ago they were covered by tumuli, which have entirely disappeared, and the uneven surface now presents only a number of open pits leading to the sepulchres. It is from these tombs that the Etruscan student has derived the greater part of his acquaintance with the religious customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last century, by Mr. Byres, an Englishman, resident at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. The excavations were not pursued on a systematic plan, until Lucien Buonaparte purchased the principalities of Canino and Musignano, and gave an impulse to the work by his own most interesting researches. The great discoverer has been Signor Avolta, who considers that the Necropolis extended over sixteen square miles, and conjectures, from the 2000 tombs which have been opened in recent years, that their total number could not have been less than two millions. It would be out of place in a work of this kind, if we were to describe in detail the objects which have been discovered in these tombs: most of them have passed into the great museums of Europe, or into private collections, and many have been already noticed in our account of the Etruscan museums at Rome. Even the tombs, if their names be not changed by the different ciceroni, are not always shown to travellers in the same succession, so that the student must necessarily depend more upon the intelligence of his local cicerone, than upon any descriptions in books. The principal tombs shown to travellers are the fol-

lowing, arranged in the order in which they are generally visited:—1. *Grotto verso il Mare*, consisting of two chambers, with two leopards over the door, and a vaulted roof in the inner chamber, painted red and blue.—2. *Grotta della Biga*, a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy wreaths: over the door are two leopards and two geese. The walls are covered with paintings arranged in two compartments. On the lower one, on the right wall, is a group of dancers; in the upper one are seen the preparations for a chariot race. On the left wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports. On the wall opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above, is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners.—3. *Grotta del Barone*, discovered by Baron Stackelberg, in 1827; remarkable for some very interesting paintings of horses in various attitudes and exercises: over the door are a sea-horse and dolphin.—4. *Grotta delle inscrizioni*, one of the most interesting of the series: over the door are two tigers; on one side is a sacrifice (?), a group of two figures, one of whom is holding a fish in his hand over a gridiron. On the other side, two persons are playing at dice at a hollow table. The walls are covered with groups of figures, including dancers, horsemen, attendants bearing vases, wrestlers, boxers, &c., with representations of animals, lions, leopards, stags, dogs, &c. Almost every figure bears an inscription, but although they are still legible, the meaning of the words is either altogether unknown, or merely a matter of conjecture.—5. *Camera del Morto*, a small tomb, copied in the Gregorian Museum of the Vatican (p. 419), and remarkable for the painting representing a young girl and a lad laying out the dead body of an old man. The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character, is extremely touching. The other paintings represent the funeral dances, and other ceremonies.—6. *Grotta del Triclinio*, a fine chamber with a vaulted roof: it derives its name from the paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables, &c. form a valuable illustration of Etruscan manners. On one of the walls is a lively representation of a dance, in which the arms and hands appear as if playing the castanets.—7. *Grotta della Querciola*, one of the largest and most magnificent of all the tombs of Tarquinii, although much injured by damp. The subjects of the paintings are groups of dancers, horsemen, games, boar-hunts, &c. A very accurate coloured engraving of them is given in Mrs. Gray's work already mentioned.—8. *Grotta del Cardinale*, first discovered by our countryman, Mr. Byres, and made known by Micali in 1808: this tomb consists of a single chamber of great size, with a roof supported on four square pillars, ornamented with medallions. It appears to have been left unfinished; the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment: they are also engraved in Mrs. Gray's book. The evil genii are painted black with their hair standing on end, and with black buskins; most of them carry hammers in their hands. This painting is extremely curious, and it is much to be regretted that it has been seriously damaged in recent years.—9. *Grotta del Tifone*, one of the largest tombs, with a roof supported by a square pillar, bearing on three of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have three ledges, one over the other, on which eight sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscrip-

tions, supposed to be those of persons descended from the ancient Etruscan family; but they seem to be mere intruders. The Typhon represented here is a winged figure, with folded arms, the lower extremities terminating in serpents. On the right wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii. Mrs. Gray has given a representation of this subject in her work, but it has greatly perished since her drawing was made. The evil genius is black, with his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, still bearing marks of great beauty, follows, attended by another evil genius with a serpent twined around his head.

About a mile from Corneto, at the upper extremity of the valley, is an ancient circular temple, cut out of the solid rock and carved with pilasters and friezes containing figures of griffins.

The roads leading from Corneto to Ponte dell' Abadia, the site of Vulci, and to Toscanella, the ancient Tuscania, are practicable only for a very light carriage; so that in this as in many other excursions in the neighbourhood of Rome, the traveller who visits the district on foot or on horseback will be much less impeded than those who are encumbered with a carriage unsuited to the nature of the ground. Those who cannot ride had better provide themselves with a light carriage at Civita Vecchia.

MUSIGNANO.

In proceeding from Corneto to Ponte dell' Abadia, the traveller should pay a visit to this interesting château, the property and favourite residence of Charles Lucien Buonaparte, the Prince of Canino. It is a drive of about four hours from Corneto. The château is a plain and unpretending building, and is not only remarkable for its museum of antiquities found on the site of Vulci, but is interesting as a specimen of an estate arranged with taste and farmed with great skill, by one of the most distinguished men of science of our time. The collection of antiques differs from almost all the others which the stranger will have an opportunity of examining out of Rome, in the Egyptian character of the monuments it contains. Some of the finest vases and bronzes which have yet been discovered in any part of Etruria were formerly in the prince's museum, but he found it necessary to sell them, and they are now to be sought for in the British Museum, in Paris, and in Munich. Musignano was purchased by Lucien Buonaparte in the pontificate of Pius VII. and constitutes, with Canino, the joint principality from which he derives his title as a Roman prince.

PONTE DELL' ABADIA (VULCI),

about three hours' drive beyond Musignano. The castle of Ponte dell' Abadia, a fine Gothic fortress of the middle ages, with towers and battlements, forms a picturesque object in the approach. It is situated on the precipitous banks of the Fiora, which is still spanned by the magnificent Etruscan bridge from which it derives its name. It consists of a single arch, about 115 feet in height, and is built of immense masses of tufa without cement, with a channel on one side of it to serve for the passage of an aqueduct. In the steep valley below it is a large cavern filled with stalactites. The fortress is still garrisoned by a few soldiers and custom-house officers, and is one of the frontier-stations on this side of the Papal States. There is no doubt that Ponte dell' Abadia occupies the site of ancient Vulci, a city destroyed by Titus Coruncanus after the fall of Tarquinii, but scarcely any remains are now visible. The most beautiful and elaborate specimens of Etruscan workmanship have been found here, and Micali has shewn that many of its vases are of Greek workmanship, and bear the artists' names, which are visible on the vases of Nola and Campania. On the opposite side of the

valley, immediately in front of the castle, is the ancient Necropolis. A few miles inland, towards Toscanella, is the village of Canino, remarkable only for the excavations made there by Lucien Buonaparte. Farther north, and within the Tuscan frontier, near Orbetello, is Cosa, the only city of Etruria whose walls are built in the polygonal style which characterises Pelasgic architecture. The walls are more perfectly preserved than those of any other city of ancient Italy, and it is remarkable that the polygonal construction, in this instance, does not denote that high antiquity of which it is the sign in cities of Pelasgic origin; Cosa being a more recent Etruscan city than Cortona, Volterra, Tarquinii, and the other capitals in which the horizontal style is found in its greatest purity. This circumstance has given rise to much conjecture, and some antiquaries are disposed to consider that Cosa was originally a Pelasgic city, which the Etruscans subsequently colonized. It is supposed to have been occupied by the Etruscans as the port of Vulci: in later times, it became the seat of a Roman colony planted there to keep the people of Vulci in subjection, after the second memorable overthrow at the lake Vadimon. In order to reach Toscanella, travellers will find it the best way to return to Corneto: On their way they may vary their route by visiting, near the road, at the distance of two miles from Ponte dell' Abadia, the singular tomb called the *Cucumella*. It consists of a mound of earth, which has been opened and found to contain one circular and one square tower, the whole of which was surrounded by a massive circle of masonry.

Toscanella (Tuscania).

Before the traveller undertakes this excursion, he should endeavour to provide himself with introductions to some resident family at Toscanella, for there is no inn of any kind at which he may calculate on accommodation. The road is extremely bad, and nothing but a light carriage of the country can venture to traverse it. The journey occupies from four to five hours, and is more easily performed on horseback than in any other way. Leaving Corneto, the road descends into the valley, winding round the base of the hill on which the town is built. It then enters on a dreary country, which offers no attraction except the picturesque turrets and battlemented walls of Toscanella, which burst upon the view almost immediately after we leave Corneto. A large chamber in the rock, near which the road passes between the two towns, supplied many antiquities to the British Museum. The foundation of Tuscania is attributed by some authorities to Ascanius, the son of Æneas, but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the fourteenth century, when Toscanella, from its commanding position on a hill overlooking the plain, was a place of considerable strength. Nothing can be imagined more picturesque than the appearance of the town, surrounded by its walls and towers, which carry the mind back to the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period. The antiquities of this spot have been thoroughly explored by Signor Campanari, a native, we believe, of Toscanella, who has the credit of being the first labourer in the field of Etruscan art who diffused a knowledge of it in England. Signor Campanari's residence is one of the most interesting in the town, and contains some valuable treasures discovered in the recent excavations: a tomb in his garden, built on the exact model of one he had brought to light, is well worth a visit. Opposite the town is the hill of the Tombs, which commands a noble view of the embattled walls of Toscanella, and of the higher hill beyond them crowned by the cathedral of San Pietro, a very interesting edifice in the earliest style of Italian Gothic, and attributed

to the eighth century. It is built of fragments of ancient buildings: the great doorway has a round-headed arch of singular richness, with a rose window above, and some very curious sculptures in the walls, which appear to be Etruscan. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The pillars which support the roof were evidently taken from ancient buildings. The font rests on an antique altar. From the nave a flight of steps leads to the high altar, below which is the crypt, a highly curious and instructive fragment of the Christian architecture of the middle ages. Its immense assemblage of marble columns seems to have been collected from all kinds of buildings, of Roman as well as Etruscan origin. It is supposed to have been an ancient Roman bath, built on the foundations of an Etruscan temple. Near the church are two lofty towers of peculiar construction, and apparently Etruscan.

From Toscanella a road leads us direct to Viterbo, distant about five hours drive. On leaving Toscanella the road winds up a valley filled with ancient tombs, excavated in the rocks like those which occur so abundantly in all the valleys of this district. From some parts of the road, the four Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form one of the most striking panoramas of the journey. About half way between Toscanella and Viterbo, considerably off the road, is Castel d' Asso, whose cavern-sepulchres are described at page 201. It will perhaps be more desirable to proceed direct to Viterbo, and make Castel d' Asso the subject of a separate excursion from that town. The traveller may advantageously make Viterbo his head-quarters for a day or two, and explore the many interesting objects in the town and neighbourhood. On his return to Rome he may visit Sutri and Veii, both of which have already been described. For an account of Viterbo, the *Fanum Voltumnæ* of the Etruscans, and of the historical associations which make it peculiarly interesting to an English traveller, see Route 25.

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